



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

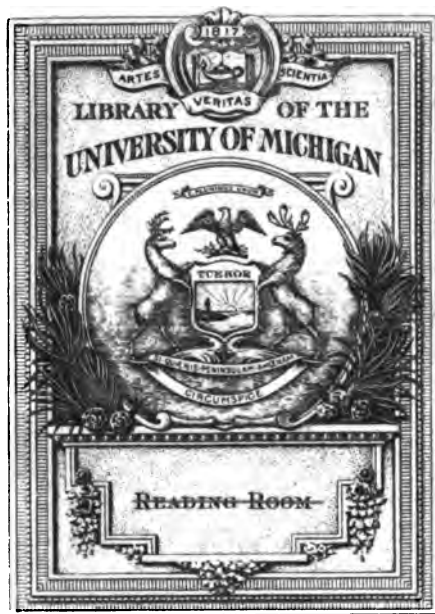
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

B 1,666,818



The Musical Guide

Author of
"Contemporary American Composers," "The
Love-Affairs of Musicians," "Gyges'
Ring," "The Whirlwind,"
&c.

The Musical Guide

Containing a pronouncing and defining Dictionary of Terms, Instruments, &c., including a Key to the Pronunciation of sixteen Languages; many Charts; an Explanation of the Construction of Music for the Uninitiated; a pronouncing Biographical Dictionary; the Stories of the Operas; and numerous biographical and critical Essays by distinguished Authorities

EDITED BY

RUPERT HUGHES, M.A.

VOLUME ONE

NEW YORK

MCCLURE, PHILLIPS & CO

MCMIII

Music

ML

100

.H39

v.1

Copyright, 1903, by
McCLURE, PHILLIPS & CO.

Published, October, 1903, N

Transfer to
Music
11/1/65

Transf. to
GL-Stack 21
6-16-61

The Preface

MUSIC is, indeed, the universal language. It passes current everywhere like gold. But none the less every nation puts a different stamp on its coinage, and each new sovereign of the realm makes some change in the design and the legend. In consequence a musical dictionary becomes largely a polyglot affair.

The object of this book is to present in a condensed and convenient form all the essential facts that may be required to guide the student of music, or needed as a reference for the professional musician.

To fit this work for the non-professional mind has been no easy task, but it has been the chief effort, and an introduction into the mysteries has been written especially for the uninitiated, who wish to be told some necessary truths without submitting to hard study or teaching.

The marriage of completeness with conciseness is a hard knot to tie. The present work cannot hope to compete with the great musical encyclopædias in certain respects. Yet, in other respects, it outdoes even the greatest of them. It has more biographies and more definitions than any of them. Each of the large encyclopædias shows a distinct bias toward one nation, period, or idea. *The Musical Guide* has practically every name and definition in each of them; by its catholicity it covers many fields quite unnoticed by any one book, and it has many names and definitions to be found in none of them.

The pronunciation of practically every name and term in musical use, forms a unique feature of *The Musical Guide*. This alone makes it a desirable and important supplement to any musical library, however large. Not only have general rules of pronunciation for fifteen languages been

v

206006

tabulated in a novel and convenient manner, but the pronunciation of names, terms, and frequently of phrases has been represented as closely as possible. Even the "given names" have been pronounced, for it is of little comfort, for instance, to be saved from calling "Bât'-hôf-ën," "Bee-tho'-ven," and to be left to miscall his first name "Lüd-wig" for "Loot'-vîkh."

The *Definitions* are given as plainly as is compatible with succinctness. Space has been greatly saved, not by sacrificing fulness of explanation, but rather by grouping together words of similar meaning in different languages, so far as this could be done without undue violence to alphabetical arrangement. So far as possible *The Musical Guide* avoids that exasperating abuse of cross-reference, by which some of the Dictionaries bandy the reader from one term to another in a wearisome zigzag, finally, at times, to send him to a word that has been omitted.

In the *Biographies* the scheme has been to crowd the multitude of minor personages into very narrow space in order that a hundred or more of the greatest should find liberal room. The major dead musicians and those still living, minor as well as major, have been chiefly favoured. The work is particularly rich in living musicians, and the great masters are given biographies which, although condensed, are quite complete. As to the rest, the mere list of dates, with an abbreviated indication of special activities, must suffice, compensation being found, it is hoped, in the great number of these names.

The *Contributed Essays* are in many respects the most valuable part of the work, written as they are by notable authorities who have reviewed certain subjects peculiarly their own, in a brief yet luminous manner especially for the layman. Nothing is more valuable mental property than a somewhat definite and decisive summing-up of the actual

meaning and the true proportions of the great personages, schools, and phases of a subject; such a summing-up is rare, largely because it is so difficult. As one contributor wrote: "It is very hard to compress these oxen into cups of beef-tea." That these prominent scholars have expressed themselves so definitely and with such rounded completeness on the subjects explained here, is a matter of greatest value in a work of this kind, and of greatest interest to every one that cares for music.

The *Stories of the Operas* are told here in the only way in which, surely, they should be told; yet strangely enough, the only way in which, so far as the Editor can find, they have never been told; and that is by telling the story as it is unfolded on the stage, not by acts and by scenes only, but by the entrances and exits and by the principal songs. The pronunciations of the names of the operas in different languages, and of the characters, have also been given, also the dates and casts of the first productions.

A few *Charts* of actual value have been preferred to the mere ornament of portraits. These latter would have to be very numerous to be at all comprehensive, and their introduction would defeat the prime purpose of the book, which is to be informing within limited compass.

The *Orchestral Instruments* are pictured, showing their sizes and the method of playing most of them, also, in convenient brevity, their compass, keys, and transpositions. It is hoped that composers will find this a great convenience.

In fact, the one idea of the work has been to present as much information as possible, as conveniently as possible—*andante quasi allegretto*.

That mistakes occur is inevitable. Every dictionary the Editor has examined has abounded in them, ranging from what scientists call the personal equation to what they call downright blunders. It is only to be hoped that most of

the errors of this book will be rather amusing than exasperating or misleading. In any case, corrections and suggestions of any kind for future editions will be most gratefully welcomed.

The code of pronunciation as used in the book is explained on the top line of the Table of Pronunciations. It cannot hope to give more than approximate shades of sound.

The Editor is indebted to Miss Annie C. Muirhead for many valuable suggestions and a large contribution to the accuracy of the work. The stories of the three operas, "Louise," "La Bohême," and "The Cid," are from her pen. For everything else not specially signed or credited the Editor must be held responsible. He wishes here to make grateful acknowledgment to his publishers, who first suggested the idea of preparing such a work, and to the distinguished gentlemen who have lent to the Guide the prestige and value of their contributions.

A TABLE *of the* CONTENTS

	PAGE
PREFACE	v
AN INTRODUCTION TO MUSIC FOR THE UNINITIATED	i
THE NATIONAL SCHOOLS. BY E. IRENÆUS PRIME- STEVENSON:	
Italian Music	30
German Music	34
French Music	37
English Music	40
Russian Music	42
American Music	45
TWO ESSAYS BY LOUIS C. ELSON:	
1. The Great Instrumentalists	48
2. The Great Singers	50
A LIST OF ABBREVIATIONS, TITLES, DIGNITIES, INSTITUTIONS, ETC.	53
A PRONOUNCING AND DEFINING DICTIONARY OF MUSICAL TERMS, INSTRUMENTS, ETC.	57
THE STORIES OF THE OPERAS TOLD BY ACTS, ENTRANCES, AND SONGS; WITH THE CASTS OF THE ORIGINAL CREATORS	309
PICTURES OF ORCHESTRAL INSTRUMENTS	379
PRONUNCIATION-TABLE	395

CONTRIBUTORS *and* SUBJECTS *of* SPECIAL ESSAYS

All Essays will be found in their Alphabetical Sequence

RICHARD ALDRICH	Schumann.
VERNON BLACKBURN	Gounod, Mendelssohn, Mozart.
LOUIS C. ELSON	Great Instrumentalists, Great Singers.
H. T. FINCK	Franz, Grieg, Liszt, Wagner.
A. J. GOODRICH	Modern Harmony in Practice, Harmonic Warnings.
W. J. HENDERSON	The Orchestra and Orchestration, Palestrina, Verdi.
JAMES HUNEKER	Piano Studies, Brahms, Chopin, Richard Strauss.
GUSTAVE KOBÉ	Leading-Motives.
H. E. KREHBIEL	Folk - Song, Hymnology, The Oratorio, Beethoven.
ERNEST NEWMAN	The Opera, Berlioz, Gluck, Tchaikovsky.
HOMER A. NORRIS	Counterpoint, Fugue.
SIR C. HUBERT H. PARRY . .	The Art of Johann Sebastian Bach.
DR. CHARLES W. PEARCE . .	Altered Chords.
E. IRENÆUS PRIME-STEVENSON .	The National Schools, Meyerbeer, Rossini.
JOHN F. RUNCIMAN	Form, Händel, Purcell.
J. S. SHEDLOCK	Acoustics.
AUGUST SPANUTH	Haydn.
EDWARD E. ZIEGLER	Bizet.
THE EDITOR	Music for the Uninitiated, The American School, Graces, Modes, Notation, The Organ, The Pianoforte.

LIST *of* CHARTS

	PAGE
THE KEYBOARD, SCALES, AND INTERVALS	4
DANCE-RHYTHMS	108
GRACES AND EMBELLISHMENTS	148
GREEK MODES	200
ECCLESIASTICAL MODES	203
SIGNS AND SYMBOLS	266
TIMES AND RHYTHMS	285
ABSOLUTE PITCH, AND COMPASSES OF VOICES AND INSTRUMENTS	378
PICTURES OF ORCHESTRAL INSTRUMENTS DRAWN BY ROB. WAGNER	379
TABLE OF PRONUNCIATIONS IN SIXTEEN LANGUAGES	395

An
Introduction
to
Music

FOR THE UNINITIATED

A Free Translation of its Technicalities into Untechnical Language (especially for those who do not Read Music and do not Care to Study it).

THERE is almost as much humbug about the mysteries of music as there was about the oracles of Delphi. And the vast majority of music-lovers have as meek and uninquiring a dread of the inner art and science of composition as the old pagans had of priestcraft.

There is no deeper mystery about the tools and the trade of music than about those of any other carpentry and joinery. It is far easier for some people to write a melody than to drive a nail straight. But anybody who will earnestly try, can learn to do the one as easily as the other. And there are thousands of professional composers who ought to be earning honest livings driving nails home instead of starving to death dishonestly driving audiences home.

The one mystery of music is the one mystery of all art and all other human intercourse—personality. Everybody can write a novel or a play. Almost everybody does. So everyone can write a sonata or a string-quartet. But the number of those who possess the spark (divine, prenatal, accidental or howsoever secured)—the spark of magnetism, felicity, and eloquence, that number is small and is no more

superabundant than on the day when little Hermes found the old tortoise-shell and made the first harp out of it.

The reason the Editor is desirous of taking the veil from certain of the arcana of music is not that he wishes to increase the number of composers—Heaven forbid! The one object is to increase the number of those who will listen to music intelligently and know just what they are hearing, and pretty well why they like this and dislike that. For like and dislike by pure instinct are relics of mere animalism.

The open highway to the enjoyment of so-called classic music is the hearing of it in large quantities. There is a short cut for those who lack the time or the inclination for this long training—and it is by way of learning the elements of musical form. For it is the crystallisation of human passion into some graceful and powerful form that gives music long life. Many wretched pedants think that the number of forms is limited; but this is a fallacy that is disproved every day.

Some form, however, is as necessary in music as in sculpture. And though the number and variety of forms available are as infinite and illimitable in music as in sculpture, still some definite shape must be in the artist's mind and must be discoverable by an unprejudiced, attentive, and educated audience.

If you do not already know the skeleton that underlies the shapely contours and full, fair flesh of melody and harmony, you can find some enlightenment in the anatomical lecture that follows, provided you will use your own scalpel, and carry out the suggestions made. It is not easy to avoid asking the reader to master the language and symbols of music, but much that is important can be learned from the following, without this long special study, if an occasional general truth will be allowed to stand without

AN INTRODUCTION TO MUSIC 3

stating its exceptions, and if permission be granted to arrive at certain facts in a homely and button-hole manner.

I

FIRST, turn to a piano or organ—either of these is more convenient for illustration than a bow or wind-instrument. The highly-organized instrument before you is the result of centuries of blind groping in the dark, of unnumbered great failures for every little triumph. This is true not only of the mechanism of strings, hammers, keys, shape, size and materials of wood and metal, but of the very music the instrument is intended to send out upon the air.

If you will simply glide your finger-nail along the white keys you will produce a scale which in itself is the result not only of ages of experiment but of the bitterest conflict between scholarly musicians,—a conflict still raging. But this cannot be discussed here. Let us for the present take the instrument as we find it.

On the opposite page will be found a picture of the middle portion of the key-board, with the letter-names that have been, for convenience' sake, given to the tones marked on it. They are easily recognisable by the alternation of the black keys in groups of twos and threes. For convenience it might be well to transfer the letter-names to the white keys with ink, which will be easily washed off with a wet cloth.

The first thing noteworthy about the diagram is that this series of letter-names is made of only seven letters and begins over again at every eighth tone. This is because the eighth tone (or octave) is produced by a string or a column of air making just twice as many vibrations as the original tone; the 15th tone by 4 times as many, etc., and because each group of seven steps plus the octave or 8th

step, is built on a uniform model of ratios. The series from one letter-name to its reappearance, as from c to c', is subdivided into 12 half-steps or semitones.

This extended series of tones thus divided into octaves is the material from which all European and American music is made. Save for a few changes and choices made for convenience, this scale is based on human nature and physical law, and is not likely to be materially altered in our generation. Other fundamental facts will be discovered on studying this array of *whole-steps* (white keys—except e to f and b to c) and *half-steps* (from a black key to the next white—also from b to c and e to f).

You will observe that the black keys carry the same names as the white keys they interpose between, except that the letter-name carries the symbol # ("sharp") for the key next below or the symbol b ("flat") for the key next above. The same black key represents two white keys. If you are advancing from f to g, for instance, the black key between is a half-step above f; it is said to "sharpen" the note, by a half-step (or a "chromatic" degree); if, however, you are moving down the scale from g to f the black key is said to "flatten" the note g by a half-step (or a "chromatic" degree). The same black key serves conveniently then both as f# (f "sharp") and gb (g "flat") in our system of music. Tones not thus "chromatically altered" by a sharp or flat are said to be "natural." If you have struck gb or f# and wish to reassert the white key, the tone is now called g \natural (g "natural") or f natural.

The signs, #s, b's and \natural 's are called "sharps, flats and naturals," or in general "chromatics."

Put your finger at random on any of the white keys and move downwards on the white keys in strict succession. You will find (if you have a normal ear) that, whatever the

THE



ABSOLUTE PITCH.

Contra Octave. Great Octave. Small Octave.

C₁ D₁ E₁ F₁ G₁ A₁ B₁ C D E F G A B c d e f g a b

KEYBOARD OF PIANO OR ORGAN.

C D E F G A B c d e f g a b

A diagram of a piano keyboard with 25 keys. The white keys are labeled with letters C through B, and the black keys are labeled with letters C through B. The labels are placed both above and below the keys.

Tonic. Sub-dominant. Dominant. Tonic

KEY OF C MAJOR

PRIMES. SECONDS. THIRDS. FOURTHS.

Perfect. Augmented. Major. Augmented. Minor. Major. Minor. Diminished. Augmented. Perfect. Diminished. Augmented.

A musical staff showing intervals from C to C. The intervals are categorized into four groups: PRIMES, SECONDS, THIRDS, and FOURTHS. Each group contains two intervals, one with a natural sign and one with a flat sign. The quality of each interval is labeled below the staff: Perfect, Augmented, Major, Augmented, Minor, Major, Minor, Diminished, Augmented, Perfect, Diminished, and Augmented.

G-Clef.

The diagram illustrates the G-clef and various octaves with their corresponding piano keyboard layouts:

- One-accented Octave:** Notes are e^1, f^1, g^1, a^1, b^1 . The keyboard shows keys from f^1 to b^1 .
- Twice-accented Octave:** Notes are $c^{II}, d^{II}, e^{II}, f^{II}, g^{II}, a^{II}, b^{II}$. The keyboard shows keys from c^{II} to b^{II} . Below the notes, it says "Or c^3 , etc."
- Thrice-accented Octave:** Notes are $c^{III}, d^{III}, e^{III}, f^{III}, g^{III}, a^{III}, b^{III}$. The keyboard shows keys from c^{III} to b^{III} . Below the notes, it says "Or c^4 , etc."
- Four-times-accented Octave:** Notes are $c^{IV}, d^{IV}, e^{IV}, f^{IV}, g^{IV}, a^{IV}, b^{IV}$. The keyboard shows keys from c^{IV} to b^{IV} . Below the notes, it says "Or c^5 , etc."

Sub-dominant Triad: Indicated by dotted lines connecting the notes f^1, a^1, c^{II} from the first two octaves.

Dominant Triad (with f^{II} added it becomes the Dominant Seventh). Indicated by dotted lines connecting the notes c^{II}, e^{II}, g^{II} from the second octave.

INTERVALS.

The diagram illustrates various intervals with their corresponding piano keyboard layouts:

- SIXTHS:**
 - Augmented.
 - Major.
 - Minor.
 - Augmented.
- SEVENTHS:**
 - Major.
 - Minor.
 - Diminished.
- OCTAVES:**
 - Perfect.
 - Diminished.
 - Augmented.
- NINTHS:**
 - Major.
 - Minor.
 - Augmented.

etc.

AN INTRODUCTION TO MUSIC 5

tone you sounded first, you do not feel a willingness to stop till you reach a certain tone or one of its octaves. That tone will invariably be one of the notes lettered C.

If now you begin at random on any note and move upward keeping to the white keys except in the case of f, for which you substitute f#, you will find that the letter c no longer gives a sense of repose, but that you unconsciously desire and demand one of the letters marked g.

If you run a scale on all the white keys except b, and substitute for this note the bb, you will find no resting-place except upon one of the letters marked f.

It is a physical fact, then, that a scale with neither sharps nor flats finds its end on the note c; a scale with one sharp (which is always f) is based on the note g; a scale with one flat (b flat) is based on the note f. Hence one speaks of the scale of C, or of G, or of F.

If you try the substitution of some other single sharp or flat for the f sharp or b flat, you will get no satisfactory point of repose at all. But by keeping b flat and adding e flat you will find b flat a comfortable pausing-place; by adding a flat to the bb and eb, you will find a pleasant scale ending on eb. By adding flats in the following order (and only in the following order), b, e, a, d, g, c, you will construct symmetrical scales reposing always on the next to the last flat added.

By substituting sharps for the natural tones of the original scale of C, you build scales satisfactorily only by heaping up sharps in the following order, f, c, g, d, a, e, which scales are based respectively on the notes g, d, a, e, b, f, the point of repose being in each case a half-tone above the last sharp added.

The scales take their names from the note of repose. A scale together with all the chords that can be built upon its notes is called a *key*. The word "key" is often loosely

used (and has been used in this essay thus far) to indicate a finger-lever which causes a string to sound; this is better called a "digital." From now on the word "key" will be used only to designate a group of harmonies and a scale belonging to some series of progressions ending on a certain note, as the "key of C," the "key of G" (which contains f sharp), the "key of D" (which contains f sharp and c sharp), the "key of E flat" (which contains b flat, e flat and a flat), and the others.

Since practically every musical composition has some principal key to which it harks back as its home, however far or often it may wander away, so you will find at the beginning of every new line of a composition a list of the sharps or flats in that key which predominates, and these sharps or flats affect every tone not otherwise marked throughout the composition. This group is called the *key-signature*.

A convenient trick of deciding the key from the number of sharps or flats is as follows: where there are flats the key is next to the last flat; where there are sharps the key is always the next letter-name above the last sharp. This is true of every key except three which are easily remembered, F with one flat, G with one sharp, C with neither flats nor sharps.

Before studying chords, it will be necessary to have another look at the diagram of the key-board. We have spoken of half-steps and whole steps. But it is possible also (and often desirable) to desert the monotonous progression of whole and half-steps and skip several steps, as one does in singing a tune. The space covered by a skip is called an *interval*. As geography has its imaginary equator, and as geometry has its imaginary lines without breadth and its planes without depth, so music has one imaginary interval which is no interval at all, but identity. The distance from a note to the very same note is called a *prime*. (This is sometimes useful when speaking, for instance, of ab and $a\sharp$, which are a prime apart, and are called *primes* of each other.) The interval from one white digital to the next white digital is called a *second*, the skip to the

AN INTRODUCTION TO MUSIC 7

next but one is called a *third* (the original note being always numbered one), the skip to the third white digital is called a *fourth*, and so on; the interval of an eighth being called an *octave*. Also the tones separated by an interval may be called by the names of the interval as c and g, or d and a are called *fifths*; f and d, or g and e are called *sixths*, etc.

It will greatly clear the belt of fog we are now going through if you will pick out the examples on the key-board.

The skip from a white to a black digital results in an interval which is either greater or less than the nearest interval on the white digitals alone. The normal or greater of two similarly named intervals as c to e is called a *major* third, while c to e \flat is called a lesser or *minor* third. C to e \sharp is greater even than the major and is called an *augmented* third, while c to e $\flat\flat$ ("double flat") is a *diminished* third.

Owing to the elasticity of the letter-names of the notes, an interval may be expressed or *spelled* in different ways, thus c to e \flat is called a *minor* third, but the very same tones may be called c to d \sharp , an *augmented* second, c-f $\flat\flat$ a *diminished* fourth, b \sharp -d \sharp a *major* third, etc. The name of the interval depends upon the key we happen to have most in mind at the time.

It is a curious fact that all scales are made up of exactly the same intervals in exactly the same order. Try over any of the scales you wish, and you will find that you move upward by the following degrees, in the following order: (1) a whole step, (2) a whole step, (3) a half-step, (4) a whole step, (5) a whole step, (6) a whole step, (7) a half-step; this last bringing you to the octave of the note you started from.

As earnestly as the soul demands that in the last act of a play we shall see the villain sent to prison and the hero and heroine locked in each other's arms, so our nature demands this arrangement of tones, and when it says half-step or

whole step we must move so, or leave the key we started in and take up another.

This explains why there is no black digital between the notes, b-c, and e-f: the scale of C, which has no sharps or flats, must still have its two half-steps at these points; there is accordingly no sharp or flat to be put there.

II

WE have now had a bird's-eye view of the natural arrangement of tones, one at a time. But we grow tired of one note at a time. Four men singing along a midnight street or a picnic group riding home in a moonstruck mood fall to singing favourite melodies and naturally avoid singing in unison. They spontaneously sing in chords. These chords are formed individually and succeed one another according to certain fundamental demands of the ear just as noticeably as the tones of the scale followed a rigid pattern.

First, let us combine various tones. Take the middle c' and strike this tone with the right thumb while another finger strikes another tone above. c' and c'# do not sound well together, nor yet c' and d'; c' and d'# (or e♭) is not unpleasant, but rather sombre (it is indeed a minor harmony, the interval c'-e♭ being a minor third); c' and e' make a pure, sweet concord, however. Let us keep c' and e' and see if we can add another tone, c' + e' + f', is very bad; c' + e' + f# is also rough; c' + e' + g' is very comfortable. We have now a three-tone chord, which we may call a *triad*; it happens to be based on the 1st, 3d and 5th degrees of the scale.

Let us see if we can build triads on other tones of the C scale. We find by trying all the combinations on the note d', that while the triad d'-f'-a' is pleasant but sombre

AN INTRODUCTION TO MUSIC 9

(it is minor), the only clear harmony is $d'-f\sharp-a'$; but as $f\sharp$ does not belong to the scale of C, we cannot include it. On the note e' we find $e'-g'-b'$, minor, and $e'-g\sharp'-b'$ pleasant; this again is outlawed by the $g\sharp$. On f' , however, we can form a triad $f'-a'-c'$, which has no foreign chromatics and is yet satisfying. On g' we find another triad, $g'-b'-d''$, which is native to the C scale and which impels us strongly to substitute the e'' above for the d'' , and c'' for the b' ; when we have done this we find we have the chord $c'-e'-g'$ again, only now arranged differently, as $g'-c''-e''$.

If we rearrange the chord on g' differently, as $b'-d''-g''$, we shall be impelled to move on to $c''-e''-g''$, which is again our old friend the original triad on c' in its original form.

This hankering after the original triad on the key-note whenever we form a triad on the fifth tone of the scale, is one of the most noteworthy and inescapable factors of the chord-world.

But let us proceed with our triads; on a' we find $a'-c''-e''$ to be minor; the major chord $b'-d\sharp''-f\sharp''$ is doubly ruled out; while $b'-d''-f''$ is doubly minor, the fifth ($b'-f''$) being imperfect and the third ($b'-d''$) being minor.

It may be well to state here a handy way of telling the majority or minority of intervals; imagine the lower note to be the key-note; if the upper note would occur in a major scale on that key-note its interval is major or diatonic. Thus on b : the key of B has 5 sharps, f , c , g , d , and a ; both d and f are sharp, therefore $b-d\sharp-f\sharp$ has neither interval major.

Looking back over the chords of the scale of C, we find the only major triads to be those on c' , f' and g' . Since that on g' is so urgent in demanding the main triad on C, it is called the *dominant* triad, and the tone g is called the *dominant* of the scale of C. f' being beneath it is called *subdominant*, and its chord the *subdominant chord*; the note c

being the foundation note of the whole scale and key is called the *tonic* (*tonus* being an old name for scale).

The principal chord-material of any scale is, then, made up of the triads on the tonic (or 1st), the dominant (or 5th) and the subdominant (or 4th).

Try another Key, F for instance, which has $b\flat$. After testing all the combinations on the key-note or tonic f' we find only $f'-a''-c''$; on g' the triad, to be in the key, must be $g'-b\flat-d''$ (since $b\flat$ is a characteristic of the key of F), and this is a minor chord; $a'-c''-e''$ is also minor, but $b\flat-d''-f''$ is a major triad; it is indeed a chord on the *subdominant*. We should expect also to find a major triad on the dominant (which, in the key of F, is the tone c), and so we find $c''-e''-g''$, which we recognise as the tonic chord of the scale of C. But strange to say it offers no repose in its new environment with the other chords of the key of F; on the contrary, we have an irresistible desire to move on from it to $c''-f'-a''$ (the same as the key-chord or tonic chord, $f-a'-c''$, where we feel at home). The two remaining tones of the scale of F offer no satisfactory chords.

Let us try a key with one sharp in it, that is to say, the key of G. Beginning on g' we find after groping about that the only chord endurable is $g'-b'-d''$. Building triads on all the other tones, a, b, c, d, e and $f\sharp$, we find all of them outlawed as unpleasant or at least minor, except two, which again, are on the *subdominant* and the *dominant* tones of the key of G, and are $c''-e''-g''$, and $d''-f'\sharp-a''$.

Taking the sum-total of the chords of these three keys, c, f, and g, we have the following chords: (C) $c-e-g$, $f-a-c$, $g-b-d$; (F) $f-a-c$, $b\flat-d-f$, $c-e-g$; (G) $g-b-d$, $c-e-g$, $d-f\sharp-a$. You will see that each of the two subordinate keys has two of the chords of the key of C. This will be found the case with any group of three keys similarly differing only by one sharp or flat, that is to say, having their tonics a fifth

AN INTRODUCTION TO MUSIC 11

above or below. On this account the keys based on the dominant and subdominant tones of the scale of any given key are said to be closely *related* in the first degree of relationship.

Add another flat and another sharp, that is, take the key of B \flat and the key of D, and we find the following principal chords: (B \flat) b \flat -d-f, e \flat -g-b \flat and f-a-c; (D) d-f \sharp -a, g-b-d, a-c \sharp -e. Each of these keys has only one of the chords belonging to the key of C. These keys are then *related*, but only in the *second degree*.

If we add three flats or three sharps and study the keys of E \flat and A we find the chords (E \flat) e \flat -g-b \flat , a \flat c-e \flat , b \flat -d-f; (A) a-c \sharp -e, d-f \sharp -a, e-g \sharp b \flat . None of these chords occur in C, and these keys are said to be *remote* from it. On the other hand comparing E \flat with the key which had only 2 flats (B \flat), we find that E \flat has two chords belonging to B \flat . We also find that A has two of the chords belonging to the key with one sharp less, viz., D. We may generalise, then, by saying that the most closely related keys are those that differ by one flat or one sharp; the next nearest relations are those differing by two flats or sharps.

III

WHILE we are on the subject of heredity take another point of view of this family-tree:

The tone f', which is four steps above c', is called its subdominant; on looking below the note c, we find another f, but where it was four tones above, it is five tones below. The Key of F has added one flat to the key of C. Counting five more whole steps down (always counting the note you began on as first) we find the note B \flat . The scale on that tone has yet another flat, two more than C. The tone a full fifth below (E \flat) has three flats. So we

find that moving downward by fifths we add one flat every step. $A\flat$ has 4, $D\flat$ has 5, and $G\flat$ has 6 flats.

Now counting upwards from our starting point on c' , we find that the key based on the fifth (g') adds one sharp; a fifth above G is D , a key with two sharps; a fifth above is A with three sharps, a fifth further is E , with four sharps, and, as we continue, B with five sharps and $F\sharp$ with six sharps.

But the key of $F\sharp$ on our piano or organ passes over the very same digitals as the key of $G\sharp$, is identical with it in fact. We have therefore been personally conducted through the grand tour of keys by way of the *circle of fifths*, twelve in all.

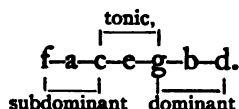
We see therefore that all keys are related, and by careful procedure in chords a player can move through them all in succession with the greatest smoothness. The more modern the composition the more widely does it rove from key to key until in some works, Wagner's for instance, it is sometimes hard to say just what key we are driving at. Instead of keeping to the iron rails of one key as earlier music aimed to do, and only leaving the main line at certain definite set switches, the art has recently left the hard and fast railroad and taken to the pathless waters where, to use Wagner's words, it "swims in a sea of tone."

Some very formal minds grow speedily sea-sick and prefer the rigid grooves of the older school. Each one to his tastes. But the broadest mind will find pleasure both in land-travel and sea-change, insisting only that the composer shall have a plan and know what he is about, and not send his locomotives slashing and sinking in the buxom waves, nor drag his yacht gratingly along the hard ground. Live and let live is the best art motto.

One more point is worth noting in this increasingly important subject of key-relationships. Reverting for a mo-

AN INTRODUCTION TO MUSIC 13

ment to the key of C with its first cousins f and g, we find if we take the tonic triads of the three keys and arrange them as follows :



These tones include the complete scale of C. So it will be found of every key-scale that it contains within itself the tonic triads of itself, of its subdominant and its dominant keys.

This scale and key principle is further justified by a study of the mathematics and physics of music. And the Relationship of Keys is given a still greater importance in the more recent writers on the theory of music, especially in Riemann's beautiful theory of *clang-keys* (see this word in the Dictionary of Definitions).

IV

NOW that we have laboriously picked out our triads, they will be found more elastic than they look. Take the triad c'-e'-g', the tonic triad of the key of C, which is now said to be in the root or first position, c' being the root or generator of the triad. We can place the C' uppermost and have e'-g'-c'', which is in effect the same chord, though a chord is said to be *inverted* when any note except its root is in the bass. The second *inversion* places the fifth in the bass, as g'-c''-e'' or g-c'-e'-g' or g-e'-g'-c''. These 3 *positions* are all we have for a 3-tone chord or triad. They can be sounded anywhere on the key-board, however.

Still another possibility is to repeat some of these letter-names, as to sound the triad c'-e'-g' with the right hand

and touch the tone *c* an octave below with the left hand; or the tones *c-g* with the left hand and *e'-g'-c''* with the right. This process called *doubling* may be carried on indefinitely. In a piano-duet, sometimes twenty notes or more are struck, all of them repetitions of the inner kernel or triad of three notes.

Strike the left hand note *c* first, then the right hand triad *c'-e'-g'* twice; then strike the note *f* with the left hand and the subdominant triad *c'-f'-a'* twice, now *c* and the tonic triad again; then strike *g* with the left hand and the dominant triad *b-d'-g'* twice; and return finally to *C* and the tonic triad. This little plot in three instalments constitutes the whole harmonic accompaniment of many a modern popular song and many an old work of classic reputation.

You can usually tell the key of a song by humming it and picking out on the piano or organ its very last note; nine times in ten this will be the *tonic* or home-note of the composition. Suppose this to be *Bb*. How shall one find chords to accompany it? Build a major triad on *b♭*; it will be *b♭-d'-f'*; build a triad on the dominant or fifth (*f*), *f'-a'-c''*; build another on the subdominant or fourth (*e♭*), *e♭-g'-b♭*. Play these three notes (*Bb*, *f*, *e♭*) with the left hand, and use triads with the right, rearranging the three notes in any of the inversions as they run most smoothly into one another. Your ear will help you find the right order of the chords. This will serve as a recipe for easy accompaniments.

More elaborate songs rove through so many keys with so little warning that only trained ears and hands can pick out their accompaniment; but it will clear up a deal of the construction of music if you will take some simple tune and study out its accompaniment on these lines, however painful the operation may be to yourself and your neighbors.

AN INTRODUCTION TO MUSIC 15

(Familiar songs requiring only these three chords are "The Star Spangled Banner," "God Save the Queen," "Home Sweet Home," "Suwanee River," "Dixie," etc., and most of the hymn-tunes.)

V

BUT the simple triads grow monotonous, and it is desirable, if possible, to enrich them. Take the all important dominant triad of the key of C (namely, $g'-b'-d''$) and see if we can lay another third on top of it like a musical brick. The next major third above d'' is $f''\sharp$. But $f''\sharp$ does not belong to the key of C. The minor third $f''\flat$ does beautifully, however, and we have a warm rich chord which more than ever goads us on to the tonic triad; the g' holding over, the b' and the d'' both merging into c'' , and the f'' subsiding blissfully into e'' .

A chord of 4 tones is called a *chord of the seventh* or *seventh chord*, because the interval between the first and last tones is a *seventh* ($g'-f''$). This chord, $g'-b'-d''-f''$, is a *dominant 7th*, then. If we wish, we can add another third, a'' , and make a chord $g-b-d-f-a$, called a *ninth chord*. The dominant 7th, however, is far the more useful. In fact it is the most energetic chord in all music, and whatever key you may be in, if you stray into the dominant seventh of a foreign key, it drags you along eagerly and hales you into that foreign key to which it belongs and for which it is a most eager usher.

This seventh chord, pleasant as it is, is only a go-between, it offers no point of repose, but requires an almost immediate dissolution into another chord. The musical term for one of these restless chords is *dissonance*; the musical term for the necessity and process of merging it into another is called *resolution*. The word *dissonant* does not

necessarily mean "ugly" or "harsh" in music, but merely implies lack of stability.

This dominant 7th chord has magical powers for transition. Take the tonic triad of the key of C major in the second inversion, that is, touch g with the left hand and e'-g'-c'' with the right. Now lift the finger off the upper g' and place it on b♭. Instantly you find it undesirable to go back to the c'-e'-g' triad and you are impelled to lower that b♭ to a', bring the e' up to f', keep the c'' where it is and lower the g in the left hand to f. Now you feel at rest; if you will pause and look, you will find that the b♭, which is characteristic of the key of F, has led you into the triad f-a'-c'', which is the tonic triad of the key of F. If you revert to the state of affairs existing when that foreigner b♭ entered the peaceful key of C, you will find that the chord formed by its entrance could be arranged to read c'-e'-g'-b♭. This is a 7th chord on the tone c. But while the tone c' is tonic of the key of C, it is the fifth or dominant of the key of F. Yet, though this 7th chord was built on the tonic of C, as it happened to be the dominant of F, it forced the key over into the tonality of F. This is the case with every dominant 7th chord.

It is possible by a slight diversion to throw the resolution of the chord into other keys, but this always comes as a surprise to the hearer. It may be justified and it may be pleasurable, but it is a surprise, and in a sense abnormal.

Going back to the first formation of the 7th chord, it will be found that the 7th chord, on other tones than the dominant, are rather murky or even distressing. These are called *secondary* 7ths and must be handled in gingerly manner.

AN INTRODUCTION TO MUSIC 17

VI

NOW if we take our dominant 7th of the key of C, that is, $g'-b'-d''-f''$, and raise the g' a half-step so that the chord reads $g'\sharp b'-d''-f''$, it will most naturally *resolve* itself into this chord, $a'-c''-e''$, a sombre chord which is minor because its third from $a-c$ is minor (the major third being $a-c\sharp$, as $c\sharp$ would be characteristic of the key of A). This chord, $a'-c''-e''$, has the look of a chord in the key of C, but it seems to offer a sense of dejected repose and makes no demand for progress to the tonic chord, $c'-e'-g'$. We arrived at this chord by way of a curious chord with $f\sharp$ but $g\sharp$. The chord $g'-b'-d''-f''$ had been a minor 7th (the interval from g' to f'' being less than the major interval, which would be g' to $f'\sharp$), but this chord, $g'\sharp-b'-d''-f''$, is even narrower than minor. It is hence called a *diminished 7th chord*.

We have been led to believe that the first sharp of a major key was f , and that c followed, then g . This is true of a major key, but here we are under a different flag. You can construct a scale out of these two chords, the diminished 7th and its resolution, and $g\sharp-b-d-f$; $a-c-e$ gives us $a-b-c-d-e-f-g\sharp-a$ as an octave scale. This scale, which is closely related to the C major scale, is founded on a' , which is a minor third below c' . So it will be found that every major key has one of these disappointed relative keys a minor third below and differing from it, for harmonic purposes, only in the fact that the 7th tone of this minor scale is raised a half-step above the tone of the same name in the major scale (in the scale of A minor, the 7th tone, $g\sharp$, is the only tone foreign to the scale of C major, and it is a half-tone higher than the tone g ; the key of

C minor corresponds exactly with the major key a minor third above, that is E \flat , except that where b is flattened in the key of E \flat major, it is made natural in the scale of C minor). This is the case with every major and minor key; the related minor key is a minor third below and raises the 7th tone of its major scale a half-step (as g to g \sharp ; e \flat to e \natural). Thus far we have concerned ourselves only with major scales, keys and intervals. But life would be very monotonous if it were all sunshine, blue sky and laughter. Music could not represent or stimulate human emotion, as it does, without a large armoury of sombre colours, bitter dissonances and, in place of a sense of cheerful repose, a feeling of resigned despair. These purposes are subserved by the minor key.

In looking at scales and intervals we find that certain of the intervals were to be distinguished as "greater" and "lesser." The Latin words meaning greater and lesser are *major* and *minor*. (And as the mediæval Latinity of the Catholic Church was the fountain-head of modern music, many of its terms persist.) On the major scale there were indeed four minor triads to only three major. There is abundance of minor material then in music. Its arrangement into scales and keys cannot be so easily explained as that of the major mode; indeed upon this subject scientists are mutually discordant and commonly as "troubled" (*betrübt*) as the great musical scientist Helmholtz found the minor scale itself.

Where doctors disagree, the layman would do best to pass by on the other side. Let us take the minor keys as we find them and thank Heaven for their existence as mirrors to the chillier, grayer moods of the mind. Music has indeed laid up something for a rainy day.

To go any further into the construction of chords would be to write a text-book on Harmony.

AN INTRODUCTION TO MUSIC 19

Those who wish to pursue the subject of chord construction and progression will find further information in such articles as Chord, Harmony, Thorough-bass, Parallel, Covered, Anticipation, Suspension, Interval, Altered, etc., in the Dictionary of Definitions.

VII

GIVEN the scales for melody and the chords for harmony, with an unlimited variety of progressions, the subject of rhythm enters. There was a time when the music of the scholars was all in notes of equal length; such music was well called plain-song (*planus* meaning literally "smooth"). But popular instinct and popular music still had drum-rhythms and dances and finally forced the music of the scholars to return to humanity; and so-called mensurable (i. e., measurable) music began.

The definition of rhythm is so native and instinctive in everyone that it would be impertinence to foist it on the reader. It is to be noted, however, that in music it depends on the relative accent and duration of notes following a pattern more or less closely. The rhythm of a composition can be expressed by thumping it on a table with your fingers, for rhythm is independent of height or lowness of the tone and the volume of sound. Strum out in this way such tunes as "Comin' Thro' the Rye," "Yankee Doodle," "We Won't Go Home Until Morning," or the like, or airs of more dignity. If you mark the accents forcefully, the regularity of the rhythmical pattern becomes evident, and almost as monotonous as certain styles of wall-paper. If you tap with the left hand a regular beat like a clock's, only faster, the rhythm of the air will assume new vividness.

Take "Comin' Thro' the Rye" for example, the rhythm

could be expressed by underlining with the right hand a series of numbers to be ticked off by the left hand :

If a bod-y meet a bod - y com - in' thro' the rye——
1-2, 3, 4-5, 6, 7-8, 9, 10-11, 12, 13-14, 15, 16-17, 18, 19, 20, 21, 22, 23, 24,

If a bod-y kiss a bod-y need a bod-y cry——
25-26, 27, 28-29, 30, 31-32, 33, 34-35, 36, 37-38, 39, 40-41, 42, 43, 44, 45, 46, 47, 48

This covers two lines of the song, the rest of which follows the same model. We find 48 beats in the two lines of verse, 24 to each line. The rhythm is almost exactly stencilled all the way through ; it begins over again, after every sixth count, each 7th count having a marked accent, the 4th of each group of 6 having a lighter accent. If, since the rhythm is the same, we simply repeat the first 6 numerals and cut off with a line every group of 6, we shall have the song pictured in as simple a pattern as that of the maid's own print gown.

If a body meet a body com-in' thro' the rye——
 / 1-2, 3, 4, 5, 6 / 1-2, 3, 4-5, 6 / 1-2, 3, 4-5, 6 / 1, 2, 3, 4, 5, 6 /

Call each of these groups a *measure*, the slanted line a *bar*, take a certain time or *note-value* as the unit in place of these numbers and you will have the musical terminology. As the notes are short the quick eighth note (one-eighth of a whole note) may be taken as the unit ; there are 6 of these in each measure, and the *time* of the song is said to be *six-eighths* or 6-8 time. This is a combination of triple and duple rhythm, for, while each measure contains 6 counts, these counts are divided into two groups of three each and there are two accents to each measure, consequently 6-8 time is sometimes used for marches.

But the typical march time for marches (as well as for many other moods, as "Auld lang syne," etc.) is, as you will find, divisible into measures of 4 counts each, with two

AN INTRODUCTION TO MUSIC 21

accents to each measure. As the whole note is taken as the whole extent of each measure, the presence of four beats to the measure gives each beat a fourth or quarter-note value. It is therefore called *4-4 time*, or simply *common-time*. Very quick marches are sometimes written in 2-4 time with one beat to the measure. Waltzes are written with 3 beats and only one accent to the measure. This time is called 3-4 time. Other rhythms are 3-2, a slow time (with 3 half-notes and 3 accents to the measure); 3-8 time (a light quick time with 3 eighth notes and one accent to the measure); 6-4 time (a slower form of 6-8 measure, differing from 3-2 only in having two accents to the measure); 9-8 (with 9 eighth notes and 3 accents), &c. (v. article on Time).

VIII

NO way of submitting music to the all-devouring decimal system has yet been brought into play. The measure-notes are all multiples of 2 and 4; whole notes, half, quarter, 8th, 16th, 32d, and 64th notes.

The larger divisions of music also fail to follow the decimal system. In the analysis of "Comin' Thro' the Rye" the measures themselves can be collected into groups of 2, 4 and 8. There is a slight pause after every other measure, a perceptible pause at the end of the 4th measure, a longer pause at the end of the 8th. The next group of 8 measures is likewise divisible into groups of 2 and 4.

This quality of divisibility into 4 and 8 measures is a fundamental law of musical structure. Because it is such a law many composers strive to hide its nakedness or re-shape it to special purposes, but these are exceptions which by their very sense of novelty and oddity prove and emphasise the general rule.

A group of eight measures is called a *period*; this period contains two *phrases* of four measures each; each *phrase* contains two *sections*, of 2 measures; and each section is generally divisible into its melodic or rhythmic *motive* or *subject*. The song "Comin' Thro' the Rye" is especially clean-cut in its divisions. They correspond in spirit to the comma, semicolon, colon and period of ordinary prose, but occur with far more regularity. Frequently the periods themselves can be collected into larger groups or *compound periods* corresponding to paragraphs. The first accent of a measure has a stronger accent than the second or third. So the first accent of the first measure of a period should receive a greater stress than the first accent of the first measure of a phrase, and so on. In the proper distribution of accents lies the larger part of musical punctuation, or, as it is called, *phrasing*.

IX

IN the first group of 8 measures of "Comin' Thro' the Rye" there is a general upward tendency to the melody. The second *period* begins on a high note (at the words "Ilka body") and has a downward tendency. This desire for a contrast is at the root of all musical form. This song is condensed even beyond the usual popular form, partly because of the stanza-form of its poetry. "The Last Rose of Summer" fulfils the typical *song-form* which contains a *theme* of one or more periods, followed by a contrasting or *subsidiary theme* of one or more periods, the song concluding with a repetition of the first or principal theme. Practically the same idea governs the typical dance-form though the themes are likely to be more elaborate and the second theme is still stupidly called a *trio* (from the fact that it was actually in old times given to a

AN INTRODUCTION TO MUSIC 23

trio of instruments in order to contrast its simple song-like manner with the more ornate and broken progress of the principal theme).

It would naturally occur to composers seeking variety, to put this subsidiary theme into a different key, to emphasise the contrast. The key naturally chosen would be a closely related key. This is usually the case, and the contrast of keys is a most important part of classic forms.

The elaboration or variation of the themes in a way to show off the composer's scholarship and cleverness, was also as inevitable as human pride in skill.

The word *variations* has, in the general mind, a thought of "The Old Oaken Bucket" and "Nearer my God to Thee" "with variations." "*Variations*" is an incorrect word here; the proper term for these cheap and gaudy works being *embellishments*, for the air is simply made a trellis for all manner of running vines and frippery.

The true variation of a theme is its genuine manipulation. Take the first 2 measures of "Comin' Thro' the Rye" as a theme; i.e., the notes to the words "Gin a body meet a body," sit down again before the piano and play this theme, picking out the notes as indicated from their letter-names as shown in the Chart.

Suppose the notes to be placed—

/c', c', c', e' /, d', c', d', e' /g g a g /c'.

If with the right hand you play the theme as indicated, and shortly after follow in with the left hand (as you would follow the leading voice in singing such a round as "Three Blind Mice"), you will use the frequent device called for evident reasons *imitation*, as here :

Right hand /c' c' c' e' /d' c' d' e' /g g a g /c' - - - /&c.

Left hand /- - - - /----- /c c c e /d c d e /&c.

This is imitation *at the octave* and at two measures' *distance*; imitation may be at a different interval and distance, *at the fifth*, for instance:

Right hand / c' c' c' e / d' c' d' e' / &c.

Left hand / ——— / f f f a / &c.

Imitation need not be so *strict* as this; it may be *free*, the intervals being slightly changed to enrich the harmony, for it is not every air that can be treated smoothly and strictly at the same time. Here, for instance, the a in the left hand might be reduced to a g. Imitation in the orchestra has vast scope. The trombones may proclaim a splendid phrase which the oboes will cackle over ludicrously, the flutes whistle gaily, the clarinets echo gurgingly, the 'cellos bemoan nasally, and the violins murmur deliciously.

But in piano or organ composition, imitation is more restricted. Sometimes a composer in mathematical mood will set an elaborate air jogging, and when it has gone a few spaces along, will start after it its very double. The two will race like twin snakes.

When the imitation is exact, whole step by whole step, skip by skip, whole note by whole note, and half-note by half-note, the composition is said to be a *canon*. The canon may set more than two snakes wriggling swiftly along at always the same distance from head to head. Fugue is only a special form of composition in which the canon plays a large part, the word "*fuga*" meaning "flight."

AN INTRODUCTION TO MUSIC 25

X

THE devices for varying a theme are infinite. It can be played in longer notes while another theme chosen from another part of the song ripples about it; or the duration of the notes can be shortened. The new treatment of a theme by lengthening its notes is called *augmentation*; the shortening of the notes is *diminution*.

The upper of two themes can be made the lower at different intervals than the octave; this is called *inversion*. Another form of inversion is the turning of a theme upside down, so that whenever it went up before, it goes down now, and *vice versa*; this is *imitation by contrary motion*.

A theme can be picked to pieces and different fragments of it tossed to and fro with the skill of a juggler (and about as much importance). The first 4 notes of "Comin' Thro' the Rye" could be taken as a figure and repeated. Thus:

c' c' c' e', e' e' e' g'#, g'# g'# g'# b', etc.

This would be called a *sequence*. The themes could be played in octaves, or in varied and key-changing chords as:

If	a	bod	-y
eb-g-c',	f-ab-c',	g-bb-c',	g-bb-e'
⏟	⏟	⏟	⏟

It could be ornamented as:

If	a	bod	-y
c', c', d', c', b', c', d', c', e', e', e', e'.			

In fact, there is no hinting here the dissection and reconstruction of which a theme is capable. As opposed to a melodious or lyric treatment, this method is called *thematic*. Common names for this sort of treatment are "development, elaboration, variation, working-out, free fantasy," &c., &c., the Germans calling it *Durchführung*, "going through."

XI

THE highest and noblest form of strictly academic and formal composition is the *sonata*, for the symphony is only a sonata for orchestra. We have now arrived hastily at a point where a rough explanation of this form is possible.

This is the way you should set about writing a sonata, or rather, one of the ways, for the sonata is elastic and has some room for individual tastes.

First you select a melody, one with an elocutionary and sententious manner, and containing many good texts to develop. You write it out plainly and emphatically in the key that suits it best. As a sidelight and a foil you select some more lyrical and song-like air, and for contrast you put it in another key, naturally one of the related keys, most naturally the nearest related key, or the dominant. Or you might put the second melody in the relative minor. Having stated your two subjects, you may choose to repeat them word for word, or note for note, so that there shall be no mistaking them; you may then add a concluding reflection more or less elaborate. This is the first section of the sonata.

Having stated the two texts, the *principal* and the *subsidiary*, you now propose to show their true profoundness, and your own true skill as an orator. You employ the de-

AN INTRODUCTION TO MUSIC 27

vices of elaboration mentioned above, and you play battle-dore and shuttlecock with the two themes in all the keys you wish till they fly to pieces; then you juggle the pieces; you modulate from grave to gay; from cold to tropical, from whisper to shriek, from insinuation to fervid appeal, from metaphor to homely paraphrase; in fact, you invoke every art and artifice you can borrow from the schools or can find in the promptings of your own emotions. When you have exhausted all the devices propriety or your knowledge permits, you have finished the second section of the sonata, the so-called Working-out, or Development, or Free Fantasy, or Elaboration.

The third section consists of a re-statement of the first theme in the original or tonic key, followed by the second theme, not in its related key, but now *in the same key as the first theme*, in order that a definite key may be left in the mind to give an effect of unity. A short peroration or coda ends the sermon like a welcome benediction.

This is what is strictly called the sonata form. It is reasonable and based on a natural and artistic arrangement of ideas and their development.

The sonata is not complete in this one composition, or *movement* as it is called. Three or usually four contrasted movements are strung together. They usually have some faint suggestion of similarity of theme, but variety of mood and key is the chief endeavor. A slow movement (called from its slowness by one of the Italian words meaning "slow"—Andante, lento, largo), marked by deep pathos or tragedy, usually follows the passionate outburst. Then comes a lighter mood in one or two movements in the form of (a) an optimistic and prettily braided Rondo with one chief theme and two attendant themes; (b) a gallant Minuet; or (c) a witty and jocose scherzo.

The sonata ends with a Finale of stormy and brilliant

character generally built on the same scheme as the first movement and written in the same key.

The whole group of three or four movements makes up a sonata. The first movement of the sonata is often also called the "sonata-form."

An *overture* (excepting one that is a medley of airs) is merely the first movement of a sonata, written out for an orchestra. A *symphony* is merely a whole sonata written to take advantage of the enlarged opportunities of a great orchestra of from 50 to 120 instruments. The sonata-formula is also the basis of the *string-quartet*, -quintet, etc., and of *concertos* for solo instruments with orchestra.

A *symphonic poem* is a symphony only in the breadth of its orchestration and its high demands. Like many smaller forms it forsakes the somewhat rigid arrangement of the sonata and other classical forms and lets the moods or the story it tells furnish the programme of musical events. A composition which has some programme other than the classic arrangement of keys and sections;—a programme for instance representing musically a storm or the tragedy of "Romeo and Juliet"—such a composition is said to be *programme music*. In its worst form, when programme music descends to cheap and unconvincing imitations of natural sounds instead of contenting itself with an artistic suggestion of them to the hearers' imagination, such music, if music it can be called, becomes quite as hopeless trash as that school of music which stoops to cheap and unconvincing imitations of classical masters and parrots devices which only the original spontaneity of the old master himself can keep alive. But generalisations are vain. What is poison as one man serves it up, is meat from another's hands. One failure or one triumph no more makes a rule than one bluebird brings the spring.

AN INTRODUCTION TO MUSIC 29

This hasty and incomplete sketch will have failed in its purpose if it leads its reader to the delusion that he need investigate no further the real mysteries of the art of music; if it lead to the delusion that because the art is founded on certain physical laws of inner and outer nature, the artistic imagination is to be hobbled to them; or if it lead to the delusion that any one form, symmetrical or natural soever, can suffice for all generations or all moods, or that any school of masters can hope to embody all that is good and solid in the art.

The classic masters were once living, breathing, passionate young artists, impatient of precedent and breaking rules for sheer pleasure as wanton boys smash windows. He who approaches them with intelligence and sympathy will find them still made of bone and blood, sinew and spirit. But once he has had the inestimable delight of their acquaintance, he must, above all things, avoid the belief that art and glory died with them. He should approach every new work, howsoever startling, with a readiness to be convinced that the new trumpeter, standing on the outer hilltop which we thought was the rim of the art, may, after all, be looking into a further world and be proclaiming to us new fields and streams, and a new horizon. And though his music may seem strange, blatant and incoherent to us at first, perhaps the fault is not with him, nor with us, but only with the great new wonder-land he sees beyond.

Music, like any other living speech, is always growing and must always be newly studied. If we would not have it a dead language we must be prepared for change, and be willing to learn.

The National Schools:

Five Essays

by

IRENÆUS PRIME-STEVENSON

With an Appendix on
the American School by the Editor

✓ Italian Music

WHATEVER currents of emotion, or of the mechanics of music, have varied and developed the art in Italy, two traits have been fundamental to distinctively Italianistic compositions—in each instance apparently spontaneous vital pulsations and principles. The first is the notion that without melody—especially sensuous, warm, obvious melody—music has no eloquence for the heart, no matter how admirable the harmonic structure may be. The second trait is lyricalism—the tendency to keep music ever in touch with the art of actual song, with the expressiveness that the human voice alone can afford.

It is true that in view of many widening phases of Italian musical genius we cannot claim that on these two commandments have hung all the law and the prophets which set Italy to creating for the rest of the world the most recently perfected of the arts; that gave Italy her long-time sovereignty in music; even now distinguish her in it. Still, they are the quintessence of Italianism in all “schools” and phases really reproductive. Let us note, along with these two general Italian concepts of music, the tendency to unite melodic beauty with melodic strength, a feminine,

not a masculine, emotionality and melodiousness, and a failure, first and last, to reach in abstract music that interest and dignity which Germany, Austria, France, Scandinavia, and Russia have achieved. Thus we have two other salient Italian traits before us. The Italian "schools" of music, not excluding even the lofty ecclesiastical composers, if compared with the workers in the North, stand for Music as a thing of mere human heart and nerves and artless passion as contrasted with a vaguer, more mystic psychologic message. Only Italy could produce a Rossini or a Verdi; we cannot think of an Italian Bach, Beethoven, or Brahms; and *vice-versa* the feeling holds good.

It is logical, therefore, that we find Italy to be really shining in only two forms of music. Both are her own special discoveries, or re-creation. The first is polyphonic church-music. The second is opera. Neither of these forms is of the more abstract and independent utterances of the art. But in each instance Italy has never been surpassed in dealing with them, either in principles or practice, and it is not likely that she ever will be, till music as a science and as an emotion is revolutionised. Let us add, in passing, that a third form—also lyric—is also Italy's direct invention, the sacred oratorio. But her accents in oratorio, as in her early developments of almost all other kinds of music, have been so outdone by French and German musicians that the Italian oratorio is to-day a fact for the student, not the auditor.

It would be as impossible to essay even a general historical sketch of Italy in music in a few pages, as to condense the story of Italian painting into equally few paragraphs. In Italy, the modern ideas of music, sacred or secular, all found creation or resurrection. All the rest of the world owes the art, as it is to-day, to one or another phase of Italy's early intense sensibility to it. Perhaps, indeed,

music is *the* Italian art, in chief, rather than any other.) Out of the mists of the early Christian Era, out of the thunders of mediæval wars and sieges, come to us the harsh but noble chants of Saint Ambrose of Milan (A.D. 333-397) and of Pope Gregory the Great (540-604); and as we reach the fifteenth and sixteenth centuries, we hear, clear and full, some of the most magnificent and pure church-song ever written, in the masses, motets, anthems, psalms and other great polyphonic works by the Roman masters of vocal scoring, Palestrina (1524?-1594), and Allegri (1560-1652) and their contemporaries. At the same time, sacred oratorios began under Cavalieri (1550-15—) a course to which in a course of 200 years Handel, Haydn, and Mendelssohn were to give such dignity. But the great burst of Italian church-music occurs after the beginning of the seventeenth century, when Carissimi (1604-1674), the Venetian Marcello (1686-1739), the Neapolitans Durante (1684-1755) and Leo (1694-1746), Pergolesi (1710-1736), Jommelli of Naples (1714-1744) and Scarlatti, the Sicilian (1659-1725), shone out as suns in Italian church-music, by styles and principles not yet weakened. Thereafter, however, Italian church-music declined in excellence; and save for a few special and relatively recent works by Zingarelli, Rossini, and Verdi (quite of other voice and structure), its message has finished. In early instrumental composition Domenico Scarlatti of Naples (1683-1757) is of mark.

Opera, as has been observed, presents the phase of Italian genius in music at its most prolific, most powerful and—apparently—most natural eloquence. As is well known, it was in trying to revive old Greek drama, with its musical element, that, in 1681, a group of wealthy Italian *dilettanti* originated modern lyric drama. Under Caccini and Peri, by the broader ideas of Monteverde, Lotti, and others, the structure of opera became firm. In Alessandro Scarlatti, Pergolesi, Sacchini, and Piccini—mostly southern Italians—

an enormous Italian operatic growth occurred; soon transformed or grafted to France, Germany and Austria. The consummation of the classical Italian opera appears in the Austrian Mozart, whose operatic voice is—fundamentally—Italian. From this point we pass, in Italian opera, to the greater modernists and romanticists, always Italian in their concept of opera, whatever their actual birth or locality—Paesiello, Cimarosa, Salieri, Zingarelli, Spontini, Rossini, Donizetti, Bellini, Mercadante, mostly Neapolitan or of meridional Italy. Their works have given place, in large measure, to the Contemporary School of Italian Opera, strikingly eclectic and much influenced for better or worse by Northern phases. The supremest and noblest figure here met is the gigantic Verdi (1813–1901), beyond doubt, one of the most astonishing and consummate emotional composers in all the story of music. Verdi is elsewhere in this book so fully treated, as are Rossini, Donizetti and Bellini, as to need no long essay here on his merits and career. Of his contemporaries, especially of what we may call the Neo-Italian “School” of operatic writing, the most important are Ponchielli, Boito, Cagnoni, Gomez, Puccini, Franchetti, Cilda and Giordano; with less distinct merits attaching to two other much advertised names, Mascagni and Leoncavallo.

At present, Italy is, beyond doubt, in the same plight of musical decadence (creatively estimated and measured by her past importance) as is almost every other land and race in the art. Only in opera has the Italian composer to-day a really attractive, spontaneous musical communication. For we can scarcely think that the few superior Italian symphonists and pianoforte writers are of general and real significance. Whether Italy can give any further impetus, indeed, to a form of art that appears to be thought-out and written-out is a question: but if the Italian fail to-day in his æsthetics it is easy to forgive the failure, considering his splendidly Hellenic utterances in the past.

German Music


NO other art is so indebted to distinctively Teutonic influences, no other art has been so civilised and dignified by the German minds and by the German temperaments as music. A special office of the Teutonic soul seems to be the bringing of intellect to bear on all those things for which it possesses emotional receptiveness and creative power. It is true that this very tendency sometimes ties down the wings of Pegasus, and dulls the lyre of this or that muse. Sensuous beauty can be the less in its being Germanized. But we can forgive the turgidness and clumsiness that come often as if in an intellectual extreme, when we think of Peter Fischer, of Albrecht Dürer, of the architects who have built the Cologne Cathedral or St. Stephen's, and of that sparkling galaxy of musicians whose names are peculiarly linked to Austria—Haydn, Mozart, Gluck, Beethoven, Schubert and Brahms; and of the more strictly German group that shows us as central figures Bach, Handel, Mendelssohn, Weber, Schumann, and Wagner.

Whenever we ask ourselves what constitutes distinctively the high and true German school of musical creativeness, we are face to face with the same concept and result: the making of music an intellectual matter; a psychological thing to a degree not originative in any other country. (The passion and fire of Italy's idea of music, as well as her lighter sensuousness in it, these are seized by the German heart and made into something deeper and more eloquent. The dance-forms of the South are transformed to a Ciaccona by Bach, a Minuet in Mozart's G minor symphony, or to the mystery of a Scherzo in Beethoven's terrific utterance. The symphony in German and Austrian concert-halls reached the supreme disclosure of music yet known to us. The love-ditties that merrily sighed or prattled or lan-

guished, *alla mandolinata*, in less serious lands, grew under the hand of Schubert and Schumann to be outcries from the world's heart. A romantic ballad could reach the height of tragedy, when Löwe gave it German voice. As for opera, Mozart so infused Italian principles with the force of his dramatic instinct as to give the world three consummate advances on all Italian models preceding, advances beyond which music in operatic conditions never has gone and never can go. Beethoven speaks with the soul forever in the three acts of "Fidelio." Weber and Marschner have built up the structure of a truly German-romantic opera to perfect effect. Wagner has brought into an absolutely stupendous demonstration a group of theories as to the lyric-dramatic opera—theories which, with all their error of expression even from so great a workman, are of psychological power overwhelming to the mass of opera-hearers to-day (not necessarily even musical) and which have indeed put a period for the time to any new phase of opera as drama.

In church-music and in religious music (to use a false term) the Germans and the German-Austrians have said what no other schools seem to have conceived in any ecclesiastic or devotional or spiritually reflective connection. The suave beauty of Italian polyphony as we find it in the church-music of Palestrina and Leo and of Marcello and Pergolesi grows colourless when our ears contrast it with the Mass in B minor of Bach and the D minor Mass of Beethoven. True, a lovely and devout Italianism created oratorio; but it was left for Handel to write "Israel in Egypt" and the "Messiah," and for Mendelssohn to consummate such a form of musical and of religious receptiveness as "Elijah."

In fact it is through a subtle appeal to the very core and essence of human nature just as it is, just as we meet it daily



about us, as we know it to be struggling or repressed in our very selves, in our heart of hearts, that the German school has so influenced music. Its voice is the voice of mystic humanity in us ; and something more. Haydn, Mozart, Gluck, Beethoven, Schumann, Schubert, and Brahms have not degraded music in relation to our merely artistic ideal of it. They have not laid violent hands on it as art, and wrested it away from its earlier mysteriousness. They have brought it near to us by a wonderful natural gift and insight. But they have made music psychologically as nearly an articulate and organic thing as it is possible to make it. From Bach to the second Johann Strauss this is out of question. There is no clear outlook at present for any further mastery over it—mystic and ever-elusive art that it is—none for any more articulate soul messages. The German has entered within the holy of holies of musical art. To him has been granted the freest foot in its vague realm yet granted to any mortal.

Whether after such a glorious and dominant past the German is likely to go further for us than he has already done, we may well believe is not in the bounds of even the most thoughtful and the most psychologic of prophets in æsthetics to decide for us. All the future of music is at present a strange problem. We are certainly swinging back to the highest ideals and the truest expressions of them, in such large measure the express embodiments of German composers. We do so daily not only because the "German" symphony, concert overture, concerto, string quartet, pianoforte sonata, song, oratorio and opera are what they are, but because with the departure from the world of the last set of greater "German" composers a twilight seems to be settling down over all mortal musical creativeness.

The youngest, the most suddenly and prodigally floresent of all æsthetics, seems to demand a time of silence, of



repose, of inaction. It seems to say, "I have done enough for awhile, I have given you enough for awhile. Let me sleep for a century or more." And such being music's good pleasure, we cannot deny that the German mind and temperament have given the most beautiful and solemn "last word" the art has published.

French Music

THE history and scholastic aspects of France in music are like the relationship of France to the development of the sister arts—of painting, of architecture, of sculpture, and even of literature. We do not find the gift of high origination—of invention—of striking out a new ground of principles—fresh forms and phrase. Instead, we find that the mission of the French composers from the first fruits of their musical creativeness (often so lavish and rich) to our own day has been to clarify, to refine, to suggest, often to imitate with a most subtle and elegant technical improvement, what Germany and Italy may have invented in one or another form, but have not carried out in the same degree of a lucid and logical eloquence. More than that, in several of the most dignified forms of music, in that music which approaches the abstract, as the symphony and the deepest expressiveness of chamber-music approach it, we find France has ever been singularly lacking in her contributions; and has not only made no advance on the same foundation, no successful rivalry, but has distinctly failed to take a firm place and to win universal recognition. Between the symphonies of Mozart or Beethoven and those of Saint-Saëns or Franck; between the songs of Schubert and Brahms and the lyrics of Godard and Massenet, from the string quartets of Haydn or Smetana to

the best works of the Gallic hand, there is a long musical distance; and in sonata-writing for the pianoforte the French temperament has not in any wise distinguished itself.

The French troubadour (corresponding to the minnesinger of Germany's early musical day), a development under Italian influences in the South of France, is now a romantic and venerable figure before us as we study the mediæval growth of secular music in French social life. If we include the Franco-Flemish masters of religious church-music in the seventh, eighth, ninth and later centuries until the close of the sixteenth, France offers a series of composers for the Church of great learning and often lastingly instructive work. Such are de Meurs (1300?-1370?), Dufay (1350), Ockeghem (1430?-1495?) and Goudimel (1505?-1572). With this group, we are near to the great Italian church-composers represented by Palestrina (1514?-1594), who was taught by Goudimel.

The element of concrete, human emotion is strong in French temperament and art. We are therefore not surprised to find the opera a vigorous phrase in France's music-story; but with the establishment of Italian opera in France under Mazarin a foreign form for dramatic music was seized on by French composers and soon made into something their own, and unlike that which they imitated; and such it has continued even to our day. Cambert (1628?-1677), pioneer, and the great founder of French opera, Lulli (1633-1687), and the equally gifted Rameau (1683-1764), defined opera for France with grace and force.

The noble, sincere art of Gluck (who though a German by birth belongs to France in his purest glory) is eloquent to us to-day, though his "Orphée" and "Iphigénie" and "Armide" date from the last year before the

French Revolution. Every dramatic and musical principle re-proclaimed by Wagner is contained in Gluck's best scores. From Gluck we advance to the truly modern epoch. The works of Lesueur (1764-1837) are not vital now; but Cherubini, "the French Beethoven," holds a high place for his best operas and his austere Requiem, a masterpiece of church-music. The galaxy of French opera-writers is met herewith—Méhul (1763-1817), Boieldieu (1775-1834), Grétry (1741-1813), Auber (1782-1871), Hérold (1791-1833), Meyerbeer (1791-1864), the most distinctively French composer as a stylist in opera of the period, Halévy (1799-1862), and Berlioz (1803-1869). With Berlioz (who is truly a Titanesque figure in modern French music, either for opera or concert, but ever grandiose rather than grand) we are in quite our own epoch. Gounod, Bizet, and Lalo are its strongest and most widely recognized creators of serious lyric drama. "Faust" and "Carmen" are of universal acceptance. To these masters has succeeded a prolific Germano-Gallic school of music, both secular and religious, under Wagnerian or Neo-Italian or other influence. The most salient, if not always vigorous expressions of this group, we soon find in the scores of Massenet, Salvayre, Chabrier, Reyer, Saint-Saëns, and Franck, de Lara, Leroux and Charpentier. We must not forget that Offenbach, the creator of satiric operabouffe, not only was a figure of brilliant originality under the second Empire, but, like Johann Strauss in Austria, seems destined to a longer vitality than was expected a decade ago and has created a school of imitators of wide vogue.

It is not likely that in any form of music France will originate more in the future than her brilliant and most representative composers have done in the past. But it is something—a great thing—in modern music to hold our

interest and admiration by the art with which a work, from a song to a symphony, is written for us, the skill of mere means even to an imitated purpose. In this gift it is not likely that the French composers soon will fail us. We can hear them with pleasure where their message is neither new nor valuable in itself—a racial trait and grace.

English Music

IT is under restricted meaning that we can speak at all of an "English" school of musical art. However flexibly the word "school" be employed in defining musical utterances, after all it should stand for a distinctive individual product; and in case of a country and race, for an accent in symphony, oratorio, opera, chamber-music and song, that is national and individualised. It should not be reckoned as merely a product of influences from outside. In England nearly every form of music has been an importation; and almost every expression of the art that is effectively represented in the present or the past history of musical composition in England is derived or reflects Italy, France, or Germany. Musical composition and musical taste in England itself in the old-time of the art lagged behind the popular developments in Wales, Scotland, and Ireland (where the bardic expressions of music early were enjoyed by all classes), and creative productiveness was proportionately slow. The Italian musical influences in due course obtained, as did Italian literary influences, and later the German and French; and English composition to-day is a more or less disguised and eloquent product of Continental developments of the art, and English popular taste for music in abeyance and instructed by the Continental product.

There are, however, three exceptions to this general summary. The English Ballad—the true ballad—with its precise, definite rhythms and clear periods has an individuality at once strong in song, and admirable in sincerity and beauty. The Scotch and Irish lyric, or instrumental expression, is also distinct; and both interesting and beautiful. The second exception is represented by the finest developments of music for the organ and for its churchly usage; and the choral English anthem, and what appertains to English liturgical offices in music. Here we can review a noble musical structure. It was gradually perfected from the time of Elizabeth (in particular) as a product of English, Italian and German musical art fused together. Bright lights in it have been Dunstable, Tallis, Bird, and the gifted Purcell; the majestic Gibbons and Blow; the great organist Bull; the English fraction of Handel's work in oratorio and for the Protestant church service; and the busy group of contemporary English composers for the offices of the National church, who are not much under foreign influences of one sort or another. Although Handel is always to be reckoned as of England, and as developing the English "oratorio" to its climax, we cannot speak of "the great Saxon" as uttering an "English style," so much as a modification of German and Italian musical forms and accents, whether in an oratorio or an opera, a cantata, a suite or an organ-piece. Purcell, after all, was operatically Italian. Costa said little to be reckoned "English." Nevertheless in one field of opera to-day England has an assured and a brilliant individuality. It has not come in the serious opera, whatever successes have been won by such skilled workers as Benedict, Balfe, Stanford, and MacKenzie, Goring Thomas and others; but in the genius of Sir Arthur Sullivan for light opera. By Sullivan and in a lesser degree by Cellier, an English operatic mes-

sage firmly and graciously has been given forth, allowing for all suggestions of influences from abroad. Sullivan's "Pin-afore," "Mikado," "Ruddygore," and "The Yeoman of the Guard," are masterpieces of invention and of musical diction—not to be confused with Italian, French, or German products.

In modern secular music for the orchestra some superior symphonic work has come from Bennet, Cowen, and others; and particularly contemporaneous high lights in composition in large form for the orchestra or choral choir are Edward Elgar and Coleridge-Taylor. Both these vigorous writers are, however, of the modern German school rather than of any English style!

Altogether we must accept the fact that in England music is not an original art-expression, compared with the products in other and more genial lands. The English temperament is not yet to the manner born, musical. Musical productivity is a process of kindly foreign sunshine and of enrichment of a more or less England-born and England-working musical talent. If a genius of world-wide importance is to be expected from England and as "an English composer," he has been long on the way, and will now have hard work to win any "towering pride of place." Dignified national productivity is not national originality; nor a national voice and school in æsthetics.

Russian Music

THE youngest school (as a strictly national development of composition) of which the average student of music must seriously take account at present, is that of Russia. It has, however, reached a clear and, in large measure, a singularly impressive unfolding for the extra-Slavic world's notice within the century, in which distinct-

ively Russian musicianship has made its place good in the concert-rooms, in the drawing-room, and in the operatic establishments of almost every corner of æsthetic Europe and America.

Like the Italian, and the Hungarian, and the Pole, so is the Russian, by nature, intensely musical. Often he is morbidly so. The peasant and the prince alike are born to quick musical *Empfindlichkeit*. The folk-songs and folk-melodies for the dance or more serious mood are immemorial, beautiful, and countless. All truly Russian melodies have a peculiar voice and character of their own—scale and rhythms are rich in melancholy, in passionate gaiety, in dramatic accent and in varied hints of the psychologic. A strain of Orientalism is not absent. The Russian sings or makes instrumental music by impulse and feels music by impulse (the *balaika*, a three-stringed guitar, is the original musical instrument of Russia).

Such being the popular aspect noted, we turn to the formal development of the art in Russia. This, as has been mentioned, is little more than a century old in cultivated activity. Its chief classic is—curiously—an operatic writer, Michel Glinka, of Smolensk (1804–1869), a gifted man in many other traits than music, a pupil of Dehn along with the two Rubinsteins. His two finest operas, “A Life for the Czar” and “Ruslan and Ludmilla,” are, to Russian lyric drama, what Mozart, Gluck, and Weber are to Italian, French and German opera. Dargomizsky (1813–1869) is a link between Glinka and Anton Rubinstein. Anton Rubinstein, however, although popularly accounted as a Russian master-worker and although so great an influence for music in Russia (I am not speaking here only of his career as a pianist), was less a Russian than a German composer in matter and manner. His best music is superb; his birth and works honour Russia, but in symphony, pianoforte

music and opera, Anton Rubinstein was Germanised early and stayed thus to the end, *nolens volens*.

Far more national in "school" is Borodin, a writer of the first order, whose opera, "Prince Igor," is a classic, though its composer has been dead only some fourteen years. Yet a further height of national Russian utterance in music comes with Balakireff, a native of Nijni-Novgorod, whose heart ever turns toward the folk-tunes of all Russia for thematic material. The most national Russian composer, however, and a veritable giant in the technical use of Slav themes is Tschaikowski, whose masterpieces are not to be questioned as to their being Russian music and strong developments of composition scientifically, measured by any school.

The contemporary Russian movement is represented especially in Rimsky-Korsakow, a giant for modern orchestration and a magician in orchestral effectiveness; in César Cui, a brilliant operatic writer; and in Alexander Glazounow, a pupil of Rimsky-Korsakow, and a symphonist of strong Slavic diction, as well as a technician of orchestration equalled only by the most eminent writers of the day.

The actual profession of composition in music is yet a recent—one might almost say experimental—profession in Russia. We find one distinguished composer is a soldier, another a lawyer, another a marine officer, another a military official by his legal standing. Which gives us rather a curious perspective of amateurism, if of magnificent amateurism. However, this older aspect is each year passing away, the Russian conservatory system is widening and taking root in the greater cities; and while the most gifted contemporaries are not always concentrated on their own home-material for subjects, they have fairly impressed the world as a distinct school. Often they have astonished and fascinated it.

American Music

THE youth and lack of uniformity of the United States citizenry furnish excuses for the absence of a strictly national art hitherto. But, after all, there are not many countries that have preserved one form of government so long as the Constitution has been presiding over the assimilation of the world-pilgrims. Youth is a disease for which time is an almost certain cure, and too much uniformity of thought and character is favourable rather to stagnation than life.

At last, however, American music has arrived. It is only a healthy and somewhat bewildered child as yet, but it has the beginnings of an accent quite its own. The American composer has had a combination of advantage and disadvantage in the thoroughly foreign nature of most of his tuition. But so Germany and France took their start in Italy. As they gradually learned the importance of making their alien dexterity a medium for the expression of native and national emotions and personalities, so has America finally reached the stage of true introspection expressed with outward polish of manner.

The high favour of the foreign executant as pianist, violinist, 'cellist, opera and concert singer, and also as orchestral leader and yeoman, has been an obstacle to the wide and easy promulgation of the native composer's experiments and achievements.

Through the fog of a thousand discouragements and distractions, however, the cause has groped until a few sturdy figures have emerged already into prominence and even into importance. The forms in which the earliest successes have been found have naturally been the smaller. In grand opera there has been absolutely nothing achieved in a public sense, though doubtless there are enough manu-

script grand operas to bankrupt a dozen impresarios. In the symphony there have been only a few works of large worth, though John Knowles Paine's "Spring Symphony," Edgar S. Kelley's humorous symphony "Gulliver," and Henry K. Hadley's "Youth" are full of personality, art, and genuine vitality. A number of overtures, symphonic poems and prologues have shown a right to exist, notably George W. Chadwick's "Melpomene," Arthur Foote's "In the Mountains," Frank van der Stucken's "Ratcliffe," and various works by Johann H. Beck, Harry Rowe Shelley, C. C. Converse, and Mrs. H. H. A. Beach, while Edward MacDowell's "Indian Suite," Henry Schoenefeld's "Sunny South Overture" and Kelley's "Aladdin" have exploited fields of local colour in which the American finds much novelty ready to hand. Various symphonic poems and orchestral suites deserve the mention space forbids them here. Of concertos there are many, Henry Holden Huss having written an especially excellent work for piano.

In the field of the sonata MacDowell has written two masterworks, the sonatas "Eroica" and "Tragica," and a piano "Fantasy" by Arthur Whiting is a notable innovation in the free manipulation of the sonata form. The religious choral works of Dudley Buck and Horatio W. Parker deserve serious acceptance. The marches for brass band written by John Philip Sousa have gained world-wide note for their military fire and novelty. In the realm of smaller piano pieces, cantatas, and songs, there is an embarrassment of riches. The piano-works of MacDowell, who gains eminence in all fields, and of Harvey Worthington Loomis are genuine creations.

In the short-song form these two men collaborate with such sterling individualities as Kelley, Ethelbert Nevin, Foote, Wilson G. Smith, James H. Rogers, Fred Field

THE NATIONAL SCHOOLS 47

Bullard, Margaret Ruthven Lang, Ad. M. Foerster, Homer A. Norris, Howard Brockway and others, to give America a song literature whose importance is not surpassed in contemporary composition. There is also a large body of naturalised foreigners who, while hardly justifying the epithet American, are yet aiding to make American musical life one of great activity, a life which has accomplished more than might have been fairly expected, and gives promise most glowing.

Two Essays

by

LOUIS C. ELSON

on

- I. The Great Instrumentalists.
 - II. The Great Singers.
-

I

Great Instrumentalists

IF the time of Beethoven, Schubert, and Haydn was a golden epoch in the field of musical creation, the present has become, in even a greater degree, the era of musical execution, for we have attained a standard of musical excellence far beyond anything ever dreamed of by the classical composers. Feats which Beethoven's critics derided as being too difficult for the violin (the high C in the "Egmont" overture for example) are now readily within the scope of all good orchestral players, and our concert pianists have now definitely shelved the cadenzas which the old masters wrote for their concertos as being too simple to display the modern points of technique.

Piano technique, beginning with Bach's "Well-tempered Clavichord," advancing with Clementi and Cramer, found its transition period in the time of Moscheles, and then culminated in two diverse ways—the poetry of Chopin and the brilliancy of Liszt. All of the pianists cited in these pages will be most easily measured by four standards, viz.: —Bach, for intellectuality; Chopin, for emotion; Beethoven, for a combination of both in equipoise; and Liszt,

GREAT INSTRUMENTALISTS 49

in such works as the "Don Juan" Fantasie, for technique pure and simple, or rather pure and difficult.

D'Albert achieves his chief triumphs in the Beethoven school; Von Bülow was pre-eminent in the last five Beethoven sonatas; De Pachmann leads the Chopin band; Paderewski is famous in Chopin as well as in the entire modern school; Rosenthal scintillates with all the pyrotechnics of the latest specialists. Occasionally one finds a Liszt who is almost equally great in all the schools, or a Rubinstein in whom intellectuality and emotion are well combined.

Less diverse are the schools of violin-playing, for here the evolution has taken two rather distinct roads: pyrotechnics on the one hand, and soulful expression on the other. While these two styles are sometimes combined, as for example, in the Mendelssohn concerto, they are sufficiently distinct to enable one to classify every soloist as belonging chiefly to the one or the other school.

Paganini, the greatest violinist that ever lived (as Liszt might be called the greatest pianist), was distinctly devoted to technical display, in which he so entirely distanced all competitors that some of his cadenzas cannot be played exactly as originally written by even the greatest technicians of our time. He was able to produce the twelfth harmonic with absolute clearness (his strings were made especially thin for this effect), the most intricate double harmonics had no terrors for him; special ways of tuning were studied out by him for special effects; but we learn from contemporary authorities, that his tone was neither broad nor especially sympathetic. Joachim, in our own day, has held the violin sceptre, and combined technique and expression in a marvellous degree. A host of woman-violinists has arisen, with Lady Hallé at their head, and as will be seen in other parts of this volume, the

modern school has brought forth numerous young violinists of both sexes, among whom it might be hard to select an absolute monarch of violin-playing—such as Paganini undoubtedly was—from the technical side.

On other instruments, too, one can find definite leaders, as for example, Servais, on the violoncello ; Dragonetti, on the contrabass ; Thomas Harper, in trumpet-playing, etc. ; all illustrating in a large degree the triumph of technical skill and the modern tendency toward specialisation of effort in the music of the last hundred years.

II

Great Singers

IF, as may be seen in the article on “Great Instrumentalists” (pages 48–50), their technique has been advancing in modern times, almost the opposite may be said in regard to the art of singing. The studies required of the vocalist in the seventeenth and eighteenth centuries would be appalling to the singers of to-day, and every operatic manager finds more difficulty in finding an adequate quartette for the “Barber of Seville” than in selecting forces for “La Bohème,” or even such great works as “Aïda” or “Otello” ; even Wagnerian singers are becoming more plentiful than thorough *coloratura* singers.

The study of vocal art is the most ancient branch of technical musical work. Gaditanian singers were trained for performance in imperial Rome eighteen centuries ago ; the Phonarci, vocal teachers of Athens, preceded even these ; the early Christians made vocal conservatories of their orphan asylums in the third century ; Julian, a little later, endeavoured (in opposition) to found a Pagan singing-school in Alexandria ; the Copts in earliest times gave

long cadenzas upon almost every syllable of their religious songs ; Notker, in the tenth century, trained many dignitaries of the Church in singing ; Guido, of Arezzo, in the eleventh century, taught sight-singing and the vocal syllables ; the list might be carried on in an almost unbroken line down to our own times.

But the period of greatest vocal development is found in Italy in the seventeenth century. A whole race of vocal teachers culminated in Nicolò Porpora, whose pupils, Farinelli, Senesino, Caffarelli and many more, won the highest fame.

It may be mentioned *en passant* that Italy has always been prolific in natural tenors, and Spain even more so. Russia is the land of phenomenal basses ; England is the natural home of the alto ; America of the soprano. Whether such vocal characteristics are racial, alimentary or climatic has not yet been decided.

Yet the greatest sopranos of the world, Catalani, Malibran, Patti, do not belong to America. The highest soprano that history tells us of was Agujari, sometimes called "La Bastardella," who really sang, not squeaked, a full octave higher than the highest of our famous sopranos of to-day, and we have Mozart's authority for the good quality of her high notes.

It is not our purpose in such a very brief synopsis to speak of many of the famous singers, the list of whom alone would form a long article ; we desire only to speak of those who are especially representative of some epoch or are recognised as absolute leaders in their field.

Such a leader was Luigi Lablache, the most wonderful of all bass singers. His ponderous voice could easily overtop the heaviest orchestra, yet was modulated with the skill and flexibility of a flute ; the most showy cadenzas could be sung by him as easily as if he were a *soprano leggero*, yet he could also sing the Priest's part in "The Magic

Flute," or any rôle requiring ponderous majesty. Among great altos one thinks first of Alboni.

The list of leading tenors would be a difficult one to compile, yet Rubini, Mario, and the modern Jean de Reszké are representative.

A special list of Wagnerian singers might be added, but it may be observed that the title will soon lose its especial meaning, for many of the Italian and French artists are entering this field and proving that the same application of vocal technique is necessary in the singing of Wagner's rôles that is required in Mozart or Rossini. One may learn in Italy the vocal method to be applied to the operas of Germany.

A

List

of

Abbreviations, Titles, Dignities, Institutions, Etc.

Acad., Academy.
a capp. (*I., a cappella*), unaccompanied.
acc., according(ly).
accomp., accompaniment.
allg., **allgem.** (*G., allgemein*), universal, general.
app., appointed.
apt., appointment.
Arab., Arabian.
Archbp., Archbishop.
arr., arranged, arrangement.
asst., assistant.

b., born.
bandm., bandmaster.
bar., barytone.
B. D., used of the Biographical Dictionary in this volume.
biog., biography, biographical.

c., composed.
ca, **circa** (*L.*), about.
cath., cathedral.
Cav. (*I., Cavaliere*), Chevalier.
cent., century, as *18th cent.*
cf. (*L., confer*), compare.
ch., church, chorus, choir.
chappelle (*F.*), chapel, choir.
Chev., Chevalier.
choirm., choirmaster.
clar., clarinet.
coll., collected, collection, collector, college.
collab., collaborated, collaboration.
comp(s)., composition(s).
cond., conducted, conductor (this abbreviation is here used for the equivalents

in various languages, *Kapellmeister, maestro di cappella, maitre de chapelle*, etc.).

Cons., Conservatory (*Conservatoire, Conservatorio, Conservatorium*).
cpt., counterpoint.
cptist., contrapuntist (used of an early composer of highly contrapuntal works).
ct., court; **ct.-cond.**, court-conductor; **ct.-Th.**, court-theatre; **ct.-opera**, court-opera.

d., died.
D. D., used of the Dictionary of Definitions in this volume.
dict., dictionary.
dir., director.
do., ditto.
dram., dramatic.
Dr. jur. (*L., doctor juris*), Doctor of Law(s).
Dr. phil. (*L., doctor philosophia*), Doctor of Philosophy. *h. c.* (*L., honoris causa*, i. e., honorarily.)

eccl., ecclesiastical.
ed., edited, editor, edition.
e. g. (*L., exempli gratia*), for example.
eng., engaged.
Engl., England, English.
est., establ., established.
et seq. (*L., et sequentes, sequentia*), and the following.

F., Fr., French.
Fest., Festival.

- fl., flute.
fragm., fragmentary; fragment(s).
F. (R.) C. O., Fellow of the (Royal) College of Organists, London.
Frl. (G., *Fräulein*), Miss.
- G.**, Ger., German.
gen., general.
Govt., Government.
Gr., Greek.
gr., grand.
grossherzoglich (grôs-här-tsâkh-mkh, G.), Grandducal.
Gym., Gymnasium.
- harm.**, harmony.
harps., harpsichord.
h. c. (L., *honoris causa*), used of honorary titles.
Heb., Hebrew.
herzoglich (G.), Ducal.
H. M.'s Th., Her Majesty's Theatre, London.
Hochschule (hôkh' - shoo - lê, G.), "High School," college, university.
Hof (hóf, G.), court; a frequent prefix, as in *Hof-kapelle*, court-chapel, or court-orchestra; *Hof Kapellmeister*, court-conductor; *Hofmusikintendant*, superintendent of the court-music, etc.
- hon.**, honorary.
Hun., Hungarian.
- I., It., Ital.**, Italian.
ib., ibid. (L., *ibidem*), in the same place.
id. (L., *idem*), the same.
i. e. (L., *id est*), that is.
Imp., Imperial.
incid. music, incidental music (to a drama).
incl., including.
inst., institute, institution.
instr(s)., instrument(s), instrumental.
introd., introduction, introduced.
inv., invented, inventor.
- Jap.**, Japanese.
- L.**, Latin.
libr., librarian.
lit., literally.
lyr., lyric.
- m.**, married.
M(aestro) (I.), teacher, conductor; *m. al cembalo*, the conductor, who formerly sat at the harpsichord; *m. dei putti*, Master of the choir-boys.
m. de chap. (F., *maitre de chappelle*), conductor.
m. di capp. (I., *maestro di cappella*), conductor.
M. E., Methodist Episcopal.
melodr., melodrama.
Met. Op., Metropolitan Opera House, New York.
mfr., manufacturer.
mgr., manager.
mid., middle.
min., minor.
mod., moderately.
m.-sopr., mezzo-soprano.
M. T. (N.) A., Music Teachers' (National) Association.
mus., music, musical, musician.
Mus. Antiq. Soc., Musical Antiquarian Society, London.
Mus. Bac. (Doc.), Bachelor (Doctor) of Music. Vide D. D.
- n.**, near.
Nat. Cons., National Conservatory, New York.
N. E. Cons., New England Conservatory, Boston.
n. s., new style (referring to the use of our calendar in place of the Russian or old style).
N. Y., New York, U. S. A.
- O.**, Ohio, U. S. A.
obbl., obbligato.
obs., obsolete.
op., opus, opera.
Op. com., opéra-comique; or the Opéra Comique at Paris.
Oper (G.), opera.
Opéra, used of the Grand Opéra at Paris.
orch., orchl., orchestra, orchestral.
org., organ, organist.
o. s., old style, see **n. s.** above.
Oxon. (L., *Oxonia*), of Oxford.
- p.**, part.
pcs., pieces.

LIST OF ABBREVIATIONS

55

P. E., Protestant Episcopal.
perf., performed.
pf., pianoforte.
Philh., **Philharm.**, Philharmonic.
Pol., Polish.
pop., popular.
Port., Portuguese.
pres., president.
Presb., Presbyterian.
prod., produced.
Prof., Professor (a special title of great distinction in Germany).
pseud., pseudonym.
pt., pianist.
pub., published, publisher.

R., Royal.
R. A. M., Royal Academy of Music, London.
R. C., Roman Catholic.
R. C. M., Royal College of Music, London.
Regius musicus, Royal musician.
ret., retired, retiring, returned.
rev., revised.
Rev., Reverend.
Rus., Russian.

sch., school.
sec., secretary.
soc., society.
sopr., soprano.
Sp., Spanish.

st., studied, studying, student.
succ., successfully, success.
supt., superintendent.
symp., symphonic, symphony.

t., teacher, taught.
th., theatre.
th., theorist (writer of treatises).
th.-cond., conductor of theatre-orchestra.
transcr., transcribed, transcription.
transl., translated, translation, translator.
Tur., Turkish.

Unit., Unitarian.
U. S., United States.
U., **Univ.**, university.

v., 1. (*L.*, *vide*) see ; as *v. B. D.*, see the Biographical part of this volume. *v. D. D.*, see the Defining Dictionary.
 2. very, as *v. succ.*, very successful(ly).
var(s), variation(s).
via., viola.
vin., violin.
vt., violinist.

w., with.
Wis., Wisconsin, U. S. A.

Ztg. (*G.*, *Zeitung*), Gazette.

A

PRONOUNCING & DEFINING

Dictionary

of

Musical Terms, Instruments

&c.

A

A (*G. ā; F. I. & Sp. lá.*) 1. A musical pitch (435 vibrations per second, according to the standard adopted in France 1879 and at Vienna 1887, and called diapason normal). 2. Any octave of this pitch. 3. This tone designated in Absolute Pitch (q.v.) as *a'* is invariable on the oboe, and is accordingly used as the tone to which the whole orchestra is attuned. It is hence called the normal tone. 4. The major key with three sharps. 5. The minor key relative to C major.

a, a or ab, L., I., F. By, from, for, to, at, in, etc.¹

ab (äp), G. "Off." Used of stops.

ab'acus harmon'icus, L. 1. A table of notes. 2. The arrangement of the keys and pedals of an instrument.

abanera (ä-bä-nä'-rä), Sp. Vide HABANERA.

abandon (ä-bän-dön), F. Lack of all restraint in emotion.

abbadare (äb-bä-dä'-rē), I. To take care.

abbandonar'si, abbandonatamen'te, abbando'ne, abbando'no, I. With abandon.

abbassamen'to, I. Lowering. **A. di mano,** (a) down-beat; (b) the carrying of one hand below the other in

piano playing. **A. di voce (vō-chē), I.** Lowering of the voice. Diminution.

abbatimen'to, I. Down-beat.

abbellare (äb-bel-lä'-rē), I. To ornament. **abbellitura(e) (too'-rä), a-bellimen'to(i).** Embellishment(s).

abbetont (äp'-bä-tönt), G. With final emphasis.

a-b-c-d-i(e)ren (ä-bä-tsä-dē-rēn), G. To sing the notes by their letter names.

Abend (ä'-bēnt), G. Evening. **-glocke.** Curfew. **-lied (lēt).** Even song.

-musik (moo-zēk'). Evening music.

abenteuerlich (ä'-bēn-toi-ēr-līkh), G. Venturesome.

abfal'len, G. To deteriorate. **-gebrochen (äp'-gē-brōkh-ēn).** Interrupted.

Vide CADENCE. **Abgesang (äp'-gē-zängk).** Refrain. It followed the two *Stollen* in the songs of the Meistersänger.

-gestossen (äp'-gē-shtōs-sēn). Staccato. **-gleiten (äp'-gli-tēn).** To slide the finger from a black key to the next white key.

Abkürzung (äp'-kür-tsoongk). Abbreviation. **-leiten (äp'-li-tēn).** To derive from. **-lösen (äp'-lä-zēn).** To change fingers on a sustained tone.

-nehmend (äp'-nä-mēnt). Diminuendo.

abrégés (äb-rä-zhā), F. Trackers.

abreichen (äp'-ri-khēn), G. On the violin, to extend the little, or draw back the first, finger.

Abreissung (äp'-ris-soongk), G. Sudden pause.

¹ Phrases beginning with these and other prepositions will be found under their principal words.

abrup'tio, *L.* An abrupt halt.
Absatz (äp'-zäts), *G.* 1. Cadence.
 2. A phrase.
Abschnitt (äp'-shnit), *G.* Section.
abschwellen (äp'-schvël-len), *G.* Diminuyendo.
absetzen (äp'-zët-zën), *G.* To strike two keys successively with the same finger.
absolute. Used of music that is self-derived and complete in its own form, meaning, and beauty, as opposed to operatic or programme music.
abstammen (äp'-shtäm-men), *G.* To be derived from.
Abstand (äp'-shtänt), *G.* Interval.
ab'stossen, *G.* To play staccato. **Ab'stosszeichen** (tsī-khën), Staccato mark(s).
Abstrak'ten, *G.* Trackers.
Abstufung (äp'-shtoo-foongk), *G.* Shading.
abtönen (äp'-tä-nën), *G.* To err from the key.
ab(h)ub (ä'-boob). A Hebrew horn.
abun'dans, *L.* Augmented.
abwechselnd (äp'-vëkhs-ëlnt), *G.* Alternating.
Abweichung (äp'-vikh-oongk), *G.* A variant.
Abyssinian flute. A beak flute.
Abzug (äp'-tsookh). 1. Lifting of a finger or a bow. 2. The sliding of the finger from one key to the next.
académie spirituelle (äk-äd-ä-më spīr-ët-wël), *F.* A sacred concert.
acathis'tus, *Gr.* Ancient Greek Church hymn in honor of the Virgin.
accademia (ak-käd-ä-më'-ä), *I.* 1. An Academy. 2. A concert.
accarezzevole (äk-kä-rëd-zä'vö-lë), *I.* Caressing. **accarezzevolmen'te**. Pleadingly.
accell., **acceldo**. Abbr. of accelerando.
accelerando (ät-chä-lë-rän'-dö), *I.* Accelerating (the velocity). **acceleramenten'te**. Swiftly. **accelerato**, (rä'-tö). Swift.
accent (in *F.*, äk-sän). **accento** (ät-chën'-to), *I.* 1. Emphasis, force, on

a tone, a chord, a beat. 2. An accent mark (q.v.). The first beat of every measure receives a *primary accent*. In 4-4 time, the third beat receives a lighter or *secondary* or *sub-accent*. 3. In 6-8 or 6-4 time the fourth beat takes a *secondary* accent. In 9-8 time the fourth beat has a *secondary a.*, and the seventh a *tertiary a.* still lighter. The regular skel-tonic accent of the standard measure is called the *grammatical, metrical, natural* or *regular a.*; this is modified by the *rhythmical* and the *æsthetic, emotional, pathetic, poetical* or *rhetorical* accent.

accent-mark. One of the numerous signs of stress; as > sforzando or ^ (strictly tenuto); 'or, used (a) to indicate *pitch* (q.v.) as *c'* and *C*, = *c'* and *C*; (b) as an abbreviation of *foot* (q.v.) as 8' = 8-foot.

accent'or. Leader of a chorus.

accentuare (too-ä'-rë), *I.* **accentui(e)-ren** (ak-tsën-too-ë'-rën), *G.* To accent. To accentuate. **accentua'to**. With marked accent.

accentuation. The act or art of properly distributing emphasis.

accen'tus, *L.* Portion(s) of the ritual song of the Church, chanted by the priest at the altar; in contradistinction to the *Concentus*, sung by the assistants or choir. **A. ecclesiastici**, *L.* Melodic formulæ used in the Church in reciting, the collects, etc. They correspond with the comma, semicolon, interrogation, etc., of ordinary writing, and are of seven kinds, called *immutabilis*, monotone; *medius*, a minor third; *gravis*, a fifth; *acutus*, sol mi mi sol; *moderatus*, rising a second and returning; *interrogativus*, falling a second and returning; *finalis*, sol la sol fa mi re—thus closing in the Dorian key.

Accessis'ten, *G.* Unpaid chorists.

accessory notes. The subordinate notes of an ornament. **accessory tones**. Overtones.

acciaccato (ät-chī-äk-kä'-tö), *I.* Violent.

Acciaccatur (ät-tsi-äk-kä-toor'), *G.*

The doubling of the 6-4 chord on the dominant, the right hand alone resolving it.

acciaccatura (ät-chäk-kä-too'-rä), *I.*

A short appoggiatura, usually a grace-note, struck at the same time with its principal, but instantly released.

accidentals, *E.* **accidenti** (ät-tshl-dën'-tē), *I.* **accidents** (äk-si-dän), *F.* Sharps, flats, and naturals, foreign to the key-signature.

accolade (äk-kô-läd), *F.* Brace.

accompagnamento (äk-kom-pän-yamën'-to), *I.* Accompaniment; figured bass. **accompagnare** (yä'-rē), *To accompany.* **accompagnato** (yä'-tō), *Accompanied.*

accommodare (dä'-rē), *I.* To tune.

accompagner (äk-kôm-pîn-yä), *F.* To accompany. **accompagné** (äk-kôm-pîn-yä), *Accompanied.* **accompagnement** (äk-kôm-pîn-yü-män), *Accompaniment.*

accompaniment. A part or parts added to other principal parts. **a. ad libitum**. Optional accompaniment. **a. obbligato**. Accompaniment essential. **accompanist**. One who plays accompaniments.

accoppiato (äk-kôp-plä'-tō), *I.* Tied.

accord, *E* (in *F.*, äk-kôr), 1. Consonance. 2. A chord; à l'ouvert, on the open strings; **natural**, a fundamental chord; **parfait**, a triad; **renversé**, inverted; **de sixte ajoutée**, chord of the added sixth. Vide **ALTERED**. **accordant** (äk-kôr-dän), *F.* In concord. **accorder** (äk-kôr-dä), *To tune.* **accordeur** (dür). 1. A tuner; 2. a set of 12 tuning forks giving the tempered scale. 3. Monochord. **accorderoir** (äk-kôr-dwä), *A tuning-key, hammer, or cone.*

accordamen'to, **accordanza** (dän'-tsä), *I.* Consonance.

accordance, **accor'dature**, *E.* **accordatura** (too'-rä), *I.* The system

of tuning the strings of an instrument; thus, the **a.** of a violin is g-d-a-e.

accordare (dä-rē), *I.* To tune. **accordan'do**. Tuning; in tune.

accor'deon. A free-reed instr. inv. by Damian of Vienna, 1829. The tone is produced by a double set of bellows acting upon metallic tongues. The right hand presses buttons or keys giving an incomplete chromatic scale; the left hand has a few bass tones.

accor'do, *I.* 1. A chord. 2. An old Italian instrument of twelve or more strings.

accoupler (äk-koo-plä), *F.* To couple. **accouplez** (äk-koo-plä). "Draw the coupler."

accrescendo (äk-krēs-shën'-do), *I.* Crescen'do. **accrescimento** (ac-crä-shē-mën-tō). Augmentation as of a fugal theme. **punto d'a.**, the dot placed after a note to prolong it. **accresciuto** (shoo'-tō), *I.* Augmented.

acetab'ulum, *L.* An ancient instr. of percussion. Earthen vessels beaten as drums or clashed as cymbals.

achromatic. Lacking accidentals and modulations.

acht (äkht), *G.* Eight. **Achtfusston** (äkht'-foos-tōn) or **8-flüssig** (fūs-sfkh). Eight-foot tone. **8-stimmig** (shtfm-mfkh). For eight voices or instruments.

Achtel (äkhtl), **Achteinote**, *G.* Eighth note; quaver. **Achtelpause**, *G.* Eighth-rest.

A Chula (ä choo'-lä), *Port.* A dance like the fandango.

ac'ocotl. A Mexican plant from whose stalk an aboriginal wind-instr. of the same name was made.

acolyth'ia, *Gr.* The order of service in the Greek Church.

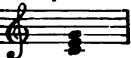
acous'tics (ä-kow'-stix, or ä-koo'-stix), *E.*, **acoustique** (ä-koos-tēk), *F.* The science of sounds.


Acoustics.

By J. S. SHEDLOCK.

THE term Acoustics is derived from a Greek verb signifying to hear, and the science of acoustics tells us about the production and propagation, also the comparison, of sounds. When a pianoforte string is struck by a hammer or a violin string by a bow, it trembles, sways to and fro and thus sets the surrounding air a-trembling; the air-particles sway to and fro producing a wave as a light breeze sets a corn-field waving; so we speak of waving air, or waves of air. These waves strike the ear and their motion is passed on to the brain and becomes what is called sound; but by what wonderful process one changes into the other does not concern us here. ¶ When the swaying to and fro of the particles of an elastic body is steady and sufficiently rapid, a musical sound results, otherwise, only noise. The word *sound* indeed is generally understood to mean a musical one, hence sound is contrasted with noise. We speak of the noise of thunder or of battle, but of the sound of an instrument or of the human voice. Nature frequently offers a mixture of sound and noise, as in a waterfall, in which sometimes the one sometimes the other predominates. ¶ *Vibration* is the name given to the swaying to and fro of the particles of an elastic body, and of this motion the clock pendulum gives a clear and simple idea. The particles only sway but the motion is passed on. When a glass ball is pushed against one end of a row of glass balls touching one another, the ball at the other end flies off. The motion of the first ball has been passed on from ball to ball until it has reached the extreme one. Vibrations when steady and sufficiently rapid produce sounds which may be higher or lower, and the higher the sound the greater the number of swayings to and fro, or vibrations, within a given time. There are two special instruments by means of which air-vibrations can be easily counted: one is Savart's toothed wheel, the other the Siren. When one sound is higher than another, it is said to be of higher pitch; when lower, of lower pitch. The shorter a string, the higher its pitch. If a violinist, setting one of the strings of his instrument in motion by means of the bow, slides his finger along that string toward the bridge, the sound will become continually of higher pitch: for the string is gradually shortened, the ever-increasing portion behind the finger being cut off from the vibratory movement caused by the bow. There is, therefore, a topsy-turvy connection between the number of vibrations produced by a string, and the length of that string. ¶ Vibration can be felt if a glass jar over which a bow has been drawn is touched lightly with the finger. Vibration can be seen when the string of a piano or violin is struck by a hammer or bow. Vibration can be shown by attaching a strip of sheet copper tapering to a point to one of the

prongs of a tuning-fork. If the latter be set in motion, and the copper point be placed on a piece of smoked glass, it will give the exact record of the exact swaying to and fro of the fork. ¶Strings such as are used in the pianoforte and violin when set in motion would of themselves create very faint sound-waves. The sound has to be strengthened. In the pianoforte the motion is not communicated directly to the air, but first to a massive sound-board. In a violin the little sound-post plays an important part in passing on the vibrations from the string to the back of the instrument. The strengthening of tone by such means is apt to be overlooked. ¶Particles of air when set in motion by a vibrating body first move from their point of rest to a certain distance and then back through the point of rest to a similar distance in an opposite direction; the distance between these extreme points is the extent, or as it is named, the *amplitude* of the vibration. As the vibrating body returns to a state of rest, that distance gradually diminishes and finally vanishes, just as it does when, the chain giving out, the clock pendulum slows down and finally stops. The degree of loudness or softness of a sound depends on the extent or amplitude of the vibration, the wider the one the louder the other. Sound travels at freezing temperature at the rate of 1090 feet per second; with increase of temperature there is increase of velocity, for the air thus becomes more elastic. Sound travels faster in water than in air because the former is more elastic. The degree of closeness of the particles of the medium, air, water, gases of different kinds, through which sound travels has also an influence on velocity. ¶Sound diminishes in intensity according to the distance. Throw a stone into a pond and see how the expanding waves become feebler and feebler in proportion as they are distant from the spot which generated them. So it is with sound-waves. Intensity varies inversely as the square of the distance, *i.e.*, if a sound is heard twenty feet away from the instrument producing it, at forty feet, twice the distance, it will only be a quarter as loud: the square of 2 = 4, and the relationship of the two sounds is as one to four, or $\frac{1}{4}$. This is of course theory; in practice sound is mostly intensified in various ways, so that it does not lose its strength at this exact rate. ¶A string set in motion, that is into a state of vibration, produces a note higher or lower according to its length. That note, however, is not a simple sound, but one made up of many sounds. For in addition to the whole string vibrating, it divides into two, three, four, and indeed into many portions, all of which vibrate in themselves at the same time that the whole string is vibrating. And these portions being shorter give out higher sounds than that of the whole string, and they bear themselves the self-evident name of *Overtones*. They are also called *upper partials* because they are higher sounds produced by parts of the string. The swaying to and fro of these parts is not so great as that of the whole string, therefore the sounds they pro-

duce are fainter. The halves give a louder sound than the thirds, the thirds than the quarters and so on. All these sounds mix so thoroughly together as to give the impression of one simple sound, and it is upon their order and number, which differ in different instruments, that quality of tone depends. Here are the first eleven notes of such a compound sound—they can be heard and analyzed by pressing the “loud” pedal of a pianoforte, striking the low c indicated and listening intently and long. Out of the overtones which are repeated we secure easily  the simplest of all chords in har-

mony. ¶ If the key of the lowest note  is pressed down on a pianoforte without producing any sound, and so held, then if the above chord is struck sharply, the fingers after the blow being instantly removed from the keys, then that chord will continue to sound, although the strings which produced it have ceased to vibrate. Portions of the string of the lowest note have been set swaying to and fro, for the key pressed down removing the damper from its string left it free to vibrate. These portions vibrate by what is called *sympathetic attraction*. Repeat the experiment, but immediately after the chord has been struck, raise the key of the lowest note, and the chord is no longer heard. ¶ It has already been stated that by means of certain instruments the numbers of vibrations of sounds can be counted, and they can therefore also be compared. Of any two notes an octave apart the upper one has twice as many vibrations as the lower. Of any two notes a perfect fifth apart the relationship between upper and lower is as 3 to 2. Of any two notes a major third apart as 5 to 4, and a minor third as 6 to 5. We see then that the perfect consonances, the 8th, 5th, and 4th, have the simplest relationship, 2 to 1, 3 to 2, 4 to 3. Next in order come the imperfect consonances, the major and minor thirds, 5 to 4, and 6 to 5; in no case is a higher figure than 6 required. From these relationships the major diatonic scale can easily be constructed, and then if the relationships between each note of the scale and the succeeding one be taken, it will be found that the intervals between c and d, f and g, a and b are equal, that d to e and g to a are slightly smaller and that e to f and b to c are alike. The former are called tones, either major or minor, and the last two semitones.

acte de cadence (äkt-dä-kä-däns), *F.*

A progression to or toward a cadence.

action. The mechanism of an instrument.

actin'ophone. A device for producing sound by means of actinic rays.

act music. Cantatas composed by the Professor of Music at Oxford for special occasions.

act-tune. Music between the acts of a play.

acuité (äk-wē-té), *F.* Acuteness.

acustica (ä-koos'-tī-kä), *I.*, **Acustik** (ä-koos-tēk'), *G.* Acoustics. **acus-tisch** (tīsh), *G.* Acoustical.

acuta (ä-koo'-tä), *I.* 1. Acute, shrill. 2. A shrill 2-ft. mixture-stop.

acu'tæ clav'es, *L.* The name given by Guido to the tones from a to g.

acute. High in pitch, shrill.

acutus, *L.* Vide **ACCENTUS**.

ad, *L.* To, for, at.

adagio (ä-dä'-jo), *I.* 1. Slow, slower than andante, not so slow as lento.

2. A slow movement or division of a symphony or sonata. **adagietto** (ä-dä-jēt'-tō). A little faster than adagio. **adagissimo** (jīs-sī-mo). Extremely slow.

adaptation, *E.*, **adattamento** (ä-dät-tä-tsi-ō'-nē), *I.* An arrangement or transcription.

adagio (ä-dä'-sī-ō), *I.* Adagio.

added lines. Ledger lines. **added sixth.** Vide **SIXTH**.

additato (äd-dī-tä'-tō), *I.* Fingered.

additional keys. Those above f''' on the piano. **additional accompaniments.** Accompaniments or parts added to a work by another hand than that of the composer.

addolorato (äd-dō-lō-rä'-tō), *I.* Melancholy.

Adel (ä'-dēl), *G.* Majesty.

Adi'aphone. Vide **GABELKLAVIER**.

Adi'aphonon, *G.* A piano of permanent tune, inv. in 1820 by Schuster. The tone was produced by metal bars.

adirato (ä-dī-rä'-tō), *I.* Angry. **adira'tamen'te.** Angrily.

adjunct notes. Unaccented auxiliary notes.

Adjuvant (är'-yoo-fänt), *G.* Assistant to a chorister.

Adler (är'-lēr), *G.* A rarely used organ-stop.

ado'nia. An ancient musical feast.

adornament'o (pl. -i), *I.* An embellishment.

adoucir (ä-doo-sēr), *F.* To soften, to flatten.

adquis'ta or **adsuma'ta vox**, *L.* The extreme low tone.

adufe (ä-dhoo'-fē), *Sp.* Tambourine.

adufiero (fä'-rō). Player of it.

A-dur (ä-door), *G.* The key of A major.

æ'rophone. A kind of harmonium.

ängstlich (änkst-līkh), *G.* Anxiously.

æol'harmon'ica. A kind of seraphine.

Æo'lian. 1. Vide **MODES**. 2. The fifth of the authentic Gregorian modes.

3. An automatic reed instrument in which the performer controls the time, the stops, and the expression.

Æo'lian Harp or **Lyre.** An instr. inv. by Kircher in the 17th century. It is usually a box set in a window and fitted with 6 or more strings of silk or gut, tuned in unison, passing over bridges about ¼-inch high. The strings are so arranged that the air causes vibration among them. The varying humours of the wind produce a strangely sweet and various harmony, the different overtones being audible in a shifting concord of eerie beauty.

Æolian mute. A combination of the pitch-pipe and mute.

Æolian pianoforte. A piano inv. by T. Gilbert about 1850, and provided with free reeds and a bellows for giving the piano a sustaining power.

æoli'na. 1. A small free-reed mouth instr., inv. by Wheatstone, 1829. 2. An organ-stop.

æolo'dicon or **æolo'dion**, *Gr.* A keyed instr. in which the tone is produced by steel springs, put in vibration by bellows.

æolomelo'dicon. The same instrument with brass tubes to reinforce the springs.

æolopan'talon. An æolodicon combined with a piano.

Æolsharfe (ä'-ōls-här'-fē), *G.* Æolian harp.

Æolsklavier (ä'-ōls-klä-fēr), *G.* A keyboard wind instr., inv. 1825, by

- Schortmann, with reeds of wood instead of metal.
- Æota'na**, *Gr.* A small mouth instr. of short metallic reeds.
- Æqual** (ä-kwäl), *G.*, from Lat., signifying "8-ft." Vide **STOP**.
- æquiso'nus**, *L.* Unison. **æquiso'nans**. Concordant.
- æquiva'gans**, *L.* Simultaneously synopated or varied in all the parts.
- Æquivoken** (ä'-kwī-fō-kēn), *G.* Meistersinger airs of the same name.
- ære recurvo**, *L.* Buccina.
- æ'rophone**. A French melodeon.
- aevia** (ē'-vī-ä), *L.* Abbr. (the vowels only) of Alleluia.
- affabile** (äf-fä'-bī-lē), *I.* Affable. **affabilità** (bē-lī-tä'), *I.* Cordiality. **affabilmen'te**. Affably.
- affanna'to**, **affanno'so**, *I.* Tormented, distressed.
- affectirt** (äf-fēk-tērt'), *G.* With affection.
- affectueux** (äf-fēk-tū-ü'), *F.* Affectionate.
- affettazione** (tä-tsi-ō'-nē), *I.* Affection. **affettatamen'te**. Affectedly.
- affet'to**, *I.* Affection. **affettuoso**. Affectionate. **affettuosamente**. Affectionately. **affettivo** (tē'-vo). Affecting.
- affilar'**, *I.* Vide **FILAR**.
- affinity**. Close relation (as of keys).
- afflizione** (äf-flē-tsi-ō'-nē). Sorrow. **afflit'to**. Sorrowful.
- affrettan'do**, **affrettate** (tä'-tē). Hurrying. **affretto'so**. Hurried.
- afofa'**. Portuguese fandango.
- after-beat**. Two notes used as ending a trill. **after note**. A small unaccented note taking its time from the preceding.
- agevole** (ä-ja-vō-lē), *I.* Agile. **agevolmen'te**. Nimbly. **agevolezza** (ä-ja-vō-lēd'-zä). Agility.
- aggiustato** (äd-joos-tä'-tō), *I.* Adjusted, arranged, adapted. **aggiustatamen'te**. In strict time.
- aggraver la fugue** (äg-grä-vä lä fūg), *F.* To augment the (subject of a) fugue.
- agiatamente** (ä-jät-ä-mēn'-tē). Easily.
- agilità** (ä-jēl-ī-tä'), *I.* Agility. **agilmen'te**. Nimbly.
- agitato** (ä-jī-tä'-tō), *I.* Agitated, hurried. **agitamen'to**, **agitazione** (ä-jē-tä'-tsi-ō'-nē). Agitation.
- agité** (ä-zhē-tä'), *F.* Agitated.
- agli** (äl'-yē), *I.* Vide **AL**.
- Ag'nus De'i**. *L.* "Lamb of God." Vide **MASS**.
- ago'ge**, *Gr.* 1. The order of intervals of melodic progression. 2. Rhythmical order of accents and duration. 3. Expression. **Ago'gik**, *G.* The art of expression by rubato, acceleration, &c. **ago'gic accent**. Expression mark.
- agraffe** (ä-gräff), *F.* A small pin to check the vibration of a piano string.
- agréments** (ä-grä-män), *F.* 1. Embellishments. 2. Incidental music and dancing.
- ai** (ä'-ē), *I.* To the. Vide **AL**.
- aigre** (ēgr), *F.* Harsh, sharp. **aigrement** (ēgr-män). Sharply.
- aigu** (ē-gü), *F.* Acute, shrill.
- air**, *E.* and *F.* A melody, or tune; an aria. **a. à boire** (bwär). A drinking song. **a. à reprises** (rü-prēz). Catch. **a. chantant** (shän-tän). A lyric. **a. détaché** (dä-tä-shä). A single air detached from a larger work. **a. rapide** (rä-pēd). A flourish. **a. varié** (vä-rī-ä). Theme with variations.
- Ais** (ä'-is), *G.* The note or key "A" sharp.
- aisé** (ē-zä), *F.* Easy. **aisément** (ē-zä-män). Easily, freely.
- aiton** (ī'-ü-tän), *Gr.* An organ made of tuning-forks, inv. by Charles Clagget and guaranteed never to require retuning.
- ajakli-keman** (a-yäk'-le-kä-män). A Turkish violin.
- Akkord** (äk-kört'), *G.* A chord. **A.-passage**. An arpeggio. **A.-zither**. 1. The auto-harp. 2. A set of instruments.
- Akromat** (ä-krō-mät'), *G.* A musician.
- akromatisch** (ä-krō-mä'-tsh), *G.* Achromatic.
- Akustik** (ä-koos'-tēk), *G.* Acoustics.

à la, au, aux, al, all', alla, alle, allo, agli, ai, F. and I. Varying combinations of the different genders of the article "the" with the preposition "to," meaning "in the manner of," as *à la grecque*, and *alla cappella*.
a'lamoth, Heb. Obscure and disputed musical term in Psalm LXVIII, 25.
alar'um, L. all' armi, I. A call to arms.
albada (äl-bä'-dhä), Sp. A morning serenade.
Alberti Bass. A bass consisting of monotonous simple broken chords. So called after its alleged inventor. Vide B.D.
albogue (äl-bö-gä'), Sp. An instr. of the flute species.
Albumblatt (äl'-boom-blät). Album-leaf. Plural, **A.-blätter** (blät-ter).
aicuna (al-koo'-na), I. Some; as **con a. licenza**, with some licence.
aielu'ya, Sp. Hallelujah.
aiemana (äl-ë-mä'-nä), Sp. Old Spanish dance.
Alexandre organ. Vide AMERICAN ORGAN.
aliquot. Used of the parts into which a vibrating string is subdivided in producing overtones. **Aliquotflügel, G.** A piano inv. by Blüthner with a sympathetic octave string for each note. **Aliquottheorie (äl'-y-kwöt-tä-ö-rë), G.** The theory of overtones.
ai'la. Vide AL.
allargan'do, I. Gradually slower and broader.
all' ova. Vide OTTAVA.
alle (äl'lë), G. All: alle Instrumente. All the instruments; *tutti*.
allegativo (al-lä-grä-te'-vö); allegramen'te, allegran'te, I.; allégrement (äl-lä-grü-män), F. Gayly and quickly.
allegrettino (äl-lä-grët-të'-nö), I. A little slower than allegretto.
allegret'to, I. Slower than allegro, but blithe and cheery.
allegrezza (äl-lä-gréd'-za); allegria (grë'-ä), I. Joy, cheer.
allegro (äl-lä-grö), I. Very fast,

though slower than Presto; it usually indicates a high rate of speed. This may be modified by additional phrases as *allegro ma non troppo*. **allegri di bravura (äl-lä-grë dë brä-voora), I.** Compositions to display virtuosity. **allegrissimamen'te, allegris-simo, I.** Extremely fast. **allegro con moto, I. a. di molto.** Very fast. **a. moderato, a. non molto, a. non troppo, I.** Moderately fast. **a. giusto (joos'-to), I.** Fast; but exactly in time.
allein (äl-lin'), G. Alone, single. **A.-sang.** Solo. **A.-sänger, or-spieler.** Solo-singer (or player).
alleluia, allelujah (äl-lä-loo'-yä), Heb. "Praise the Lord;" Hallelujah.
Allemande (äl-mänd), F. 1. A German national or peasant dance in 3-4 or 3-8 time; in some places 2-4 time. 2. A French imitation of this dance. 3. A movement in the classic Suite of Bach, etc.; in 4-4 time, *andantino*, with a short note on the up-take.
allentato (tä'-tö), allentamen'to, allentan'do, I. Retarding.
allgemeiner Bass (äl-khë-mi'-nër bäs), G. Thorough bass.
allied. Accessory.
allmählich, allmählig (äl'-mä-lkh), G. Gradually.
allonger l'archet (äl-lön-zhā lär-shä), F. To prolong the bow stroke.
allo'ra, I. Then.
Almain, Alman, Almand. Allemande.
Alma Redemp'toris, L. Hymn to the Virgin.
al'penhorn, alp'horn. A horn used by the Alpine herdsmen; it is made of strips of firwood from 3 to 8 feet long. It has a limited range.
alphabet. The 7 letters used in music, A-G.
alt (ält), I. High. In alt is applied to tones in the first octave above the treble staff, as b''; in **altissimo** refers to tones in the second octave above the treble staff, as d'''.
al'ta, I., alt, G. High, or alto; as **Althorn, octava alta.** An octave above.

al'ta, *Sp.* An old Spanish dance.
alterata (ä'-tä), *I.* Scales with notes foreign to the Church modes.
altera'tio, *L.* The doubling of the time value.

alterato (äl-tě-rä'-tō), *I.*, **altéré** (äl-tä-rä), *F.*, **altered**, *E.* Changed chromatically, especially applied to certain inverted chords.

Altered Chords.

BY CHARLES W. PEARCE, MUS. DOC.

A CHORD originally formed by a combination of notes belonging to the Diatonic Scale of any key can be chromatically altered by the addition of an accidental ♯, ♭, or ♮, to one or more of its intervals. A chord ceases to be chromatic when it induces modulation: being then a diatonic chord in the new key. In modern harmony, the combinational tendency of the Diatonic Scale is to arrange itself in a perpendicular series of thirds above the 5th degree or dominant of the scale, according to this formula:

¶ Reckoned from the lower note (or root) the intervals are: 1. Major 3d; 2. Perfect 5th; 3. Minor 7th; 4. Major (or minor) 9th; 5. Eleventh (compound 4th); 6. Major (or minor) 13th (compound 6th). ¶ Thus the first sign of chromatic alteration is the interchangeability of the major and minor 3d and 6th of the scale. The harmonic formula shown in Fig. 1 can be built up on the dominant notes of the two adjacent keys, (viz.: those keys having one sharp or one flat more or less than the signature of the tonic key). And as these additional formulæ can be used in the tonic key without modulation to either of its adjacent keys, their roots are conveniently called supertonic and tonic to show their relationship to the scale of the tonic.



Fig. 2.—Supertonic Formula.

¶ In the supertonic formula the necessary major 3d of the root (1 of the series) is an invariable chromatic alteration. The interchangeability of the major and minor 3d of the scale (4 of the series) is a confirmation of No. 6 of the Dominant formula (Fig. 1). The interchangeability of the major and minor 7th of the scale (6 of the series) is the characteristic chromatic alteration of the supertonic formula. ¶ In the tonic formula the necessary minor 7th of the root (3 of the series) is an invariable chromatic alteration. The interchangeability of the major and minor 6th of the scale (6 of the series) is a con-



Fig. 1.—The small black notes indicate those intervals above the Dominant which are most susceptible of chromatic alteration.

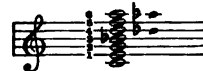


Fig. 3.—Tonic Formula.

firmation of No. 4 of the Dominant formula (Fig. 1). The interchangeability of the major and minor 2d of the scale (4 of the series) is the characteristic chromatic alteration of the tonic formula. ¶ From the harmonic formulæ shown in Figs. 1, 2, 3, the chromatic scale is derived. This chromatic scale is the same for both major and minor keys having the same tonic ; but the difference of key signature induces changes in the number of accidentals used. Compare Figs. 4 and 5. ¶ With the introduction of the

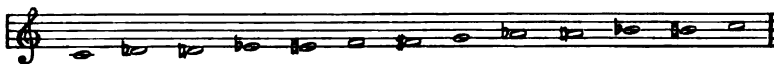


Fig. 4.—Signature of C Major.

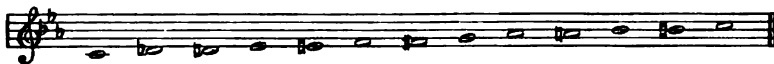


Fig. 5.—Signature of C Minor.

chromatic element into harmony, the absolute distinction of major and minor disappears, and the key tonality becomes one. ¶ To facilitate the notational convenience of the chromatic element in harmony, the enharmonic equivalents of several degrees of the chromatic scale are freely admitted. ¶ Chromatic alteration is chiefly observable in triads and in chords of the seventh with their inversions. ¶ Fig. 6 shows the triads on the seven degrees of the diatonic scale. Fig. 7 shows how these triads may be chromatically altered in the same key without necessitating modulation to any other key.



Fig. 6.



Fig. 7.

¶ Of these Nos. 1, 4, 18, 19, and 28, show an enharmonic substitution of C sharp for D flat ; Nos. 4, 5, 11, 22, and 25 have G sharp instead of A flat ; Nos. 10, 21, 25, and 34 have D sharp for E flat ; Nos. 3 and 15, have G flat for F sharp ; and No. 30 has C flat for B. It may also be remarked that Nos. 30 and 15 are the only triads of the series which have all

three of their notes altered from the notation of the diatonic scale of C ; but it will be observed that in No. 30 two of these altered notes (A flat and E flat) are the notes shown in Fig. 1 to be those first susceptible of chromatic alteration in the key of E ; and in No. 15 two of the altered notes belong to the supertonic formula shown in Fig. 2. A glance at Fig. 7 is sufficient to show that "enharmonic substitution" is only made use of in modern music in order to throw the altered chords into an easily recognizable harmonic shape such as triads or sevenths (or their inversions). ¶ Distinguishing names of a purely fanciful character have been given to the first inversions of several of the chords in Fig. 7 (see Fig. 8). ¶ One other triad containing three altered



Fig. 8.

notes remains to be shown—this can be written either as the major triad of the flattened dominant or its enharmonic equivalent, the sharpened subdominant of the key, as in Fig. 9. ¶ Figure 9 exemplifies also the ordinary



Fig. 9.

treatment of chromatically altered triads, viz. : they are usually followed by some form of dominant harmony. ¶ The chords of the seventh built on the seven degrees of the diatonic scale (see Fig. 10) may (like the triads in Fig. 6) undergo chromatic alteration. ¶ A chromatic alteration of Fig. 10, I,



Fig. 10.

III, V, VII, has already been shown in Fig. 3 by the flattening of the leading note of the scale ; and similar alterations of Fig. 10, II, and IV, have been observed in Fig. 2 by the sharpening of the subdominant of the scale (see Fig. 11). ¶ Fig. 11 shows that a chord of the seventh may consist of



Fig. 11.

the following different series of intervals from the bass : ¶I, and II, Major 3d : Perfect 5th : Minor 7th ; III, and IV, Minor 3d : Dim. 5th : Minor 7th ; V, Minor 3d : Perfect 5th : Minor 7th ; VII, Major 3d : Perfect 5th : Major 7th. ¶A further reference to Figs. 1, 2, and 3, shows that the harmonic superposition of three minor 3ds one above the other—that familiar combination of notes known as the chord of the Diminished 7th—is possible over every note of the unaltered Diatonic Scale by chromatic or enharmonic alteration without necessitating modulation. ¶Accordingly each



Fig. 12.

note of the Diatonic Scale may bear the chromatic alteration of its own chord of the 7th as shown in Fig. 13. ¶And with the chromatic alteration (Fig. 14)



Fig. 13.

of the root itself the permutations are almost endless. ¶It only remains to give the distinguishing names which have been fancifully applied to one or two of the chromatically altered chords of the 7th in an inverted shape.



Fig. 14.

¶Of these (1) is the second inversion of VII in Fig. 10, with the sixth of its bass chromatically raised. (2) is the second inversion of II in Fig. 11 with its bass chromatically lowered. (3) is the second inversion of V in Fig. 10, with its bass chromatically lowered. (4) is the first inversion of II in Fig. 10 with its root chromatically raised. (5) and (6) are respectively chromatic alterations of the first inversions of IV in Fig. 11, and VII in Fig. 12. ¶It will be observed that the distinguishing feature of the chords in Fig. 14 is the interval of the *Augmented 6th*. In the usual resolution of such chords, care should be taken to let the two notes forming the Augmented 6th proceed outwardly, each by step of a semitone.

- alterezza** (äl-tě-rěd'-zä), *I.* Haughtiness.
- alternamen'te, alternan'do**, *I.* Alternating.
- alternations**. Tunes for bells.
- alternativo** (tě'-vō), *I.* 1. Alternative; a choice of methods. 2. A short trio.
- Altgeige** (ält'-gī-khe), *G.* The viola.
- Althorn**. Vide SAXHORN.
- altieramente** (tī-ä'-rā), *I.* Haughtily.
- alti naturali**. Male altos, or counter-tenors, as opposed to castrati.
- altisonan'te, altiso'no**. Sonorous.
- altis'onous**. High-sounding, used of the highest male voice.
- altis'simo, L.** Vide ALT.
- altist, altista** (äl-tēs'-tā), *I.*, **altiste** (äl-těst), *F.* An alto singer.
- Alt'klausel** (ält'-klow-zēl), *G.* The progression of the alto part in a cadence.
- alto** (äl'-tō), *I.* 1. High; originally applied to the high range of the artificial or falsetto tenors (*castrati, alti naturali, tenori acuti, falsetti*, counter-tenors). Thence the term has been applied to the lower range of women's or boys' voices, ordinarily extending from g below the treble staff to c² (an octave above middle C). 2. Viola, also alto viola. **a. primo, I.** The higher alto. **a. secondo, I.** The lower alto. **a. tenore, I.** The higher tenor.
- al'to-basso, I.** An obs. dulcimer with a few gut strings, struck with a stick in the left hand, while the performer held a flageolet in the right hand.
- alt'ottava, I.** Vide ALTA.
- Altposaune** (ält'-pō-zow-nē), *G.* Alto trombone.
- al'tra, al'tro, I.** Another. **altra volta**. Encore. **altro modo**. Alternate manner.
- Altsänger** (ält'-zēng-er), *G.* Alto, or counter-tenor.
- Altschlüssel** (ält-shlūs'-sēl), *G.* The alto clef.
- Altviole, G.** The viola.
- al'tus, L.** Alto or counter-tenor.
- alzamento** (äl-tsä-měn'-to), *I.* An elevating, as of the voice. **a. di mano**. Up-beat.
- alzando** (äl-tsan'do), *I.* Raising.
- amabile** (ä-mä'-bī-lē), *I.* Amiable.
- amabilmen'te**. Amiably. **amabilità** (bē-lī-tā'). Tenderness.
- amarezza** (ä-mä-rěd'-zä), *I.* Bitterness. **amaro** (ä-mä'-rō). Bitter.
- amarissimamen'te, amarissimo**. Very bitter(ly).
- amateur** (äm-ä-tūr'), *F.* A "lover" of an art, who does not make it his profession; makes it rather an avocation than a vocation.
- Amati**. A violin made by the brothers Amati. Vide B. D.
- am'bira**. An African wooden drum with vibrating tongues of wood or iron.
- am'bitus, L.** Compass or range.
- am'bo or ambon**. The platform where canons were sung in the mediæval Eastern Church.
- Ambro'sian, Ambrosia'nus**. Introduced by Ambrose. Vide B. D. **A. Hymn**. The "Te Deum" doubtfully credited to him.
- ambuba'ja** (äm-boo-bä'-yā), *L.* A strolling flute-player from Syria. Vide ANBUBA.
- ambulant** (än-bū-län), *F.* Vagabond musician.
- âme** (äm), *F.* Soundpost.
- amen** (ä-měn'), *Heb.* "So be it."
- American fingering**. That system of fingering in which x indicates the thumb; in foreign fingering, the thumb is called the first finger and marked 1.
- American organ**. Originally called "Melodeon" or "Melodie." A free-reed instrument differing from the older harmonium (q. v.) in that the air is drawn through the reeds by suction, instead of forced outward through them; this gives a superior control and shading; inv. by Jeremiah Carhart. Its superiority, recognised in Europe more than at home, is also due to the better voicing of the reeds and the resonant air-cham-

- bers developed by Mason & Hamlin. The stops are many, and imitate various instruments.
- amore** (ä-mö'-rē), *I.* Love; affection.
- amorevole** (rä'-vō-lē), **amorevolmen'te**, **amoro'so**, **amorosamente**. Loving(ly).
- amphichord**. Lira barberina (q. v.).
- A morschall** (ä'-môr-shäll), **Amorschall**, *G.* An imperfectly valved French horn, inv. by Kölbel, 1760.
- ampho'ter**, *Gr.* A series of tones common to two registers.
- ampollo'so**, **ampollosamente**, *I.* **ampoulé** (än-poo-lä'), *F.* Pompous(ly).
- amusement** (ä-müz-män), *F.* A light composition.
- an** (än), *G.* On (of an organ-stop); "draw."
- anab'asis**, *Gr.* A series of ascending tones.
- anabath'mi**, *Gr.* Certain antiphons in the Greek Church.
- anacru'sis**, **anakrusis**, *Gr.* 1. The up-beat. 2. The up-take, or accented part of a measure beginning a theme or air.
- anafil** (ä-nä-fēl'), *Sp.* A Moorish pipe.
- anafilero** (fē-lä-rō), A player of it.
- anagaza** (ä-nä-gä'-thä), *Sp.* A bird-call.
- anakamp'sis**, **anakamp'tos**, *Gr.* A series of descending tones.
- anaka'ra**, *Gr.* Ancient kettle-drum.
- anakaris'ta**, *Gr.* Kettle-drummer.
- analisi** (ä-na-lē'-zē), *I.*, **analyse** (än-ä-léz), *F.* Analysis.
- anbu'ba** (ya). Syrian flute.
- anche** (änsh), *F.* A reed. **libre**. Free-reed. **jeu d'a.**, or **a. d'orgue**. A reed-stop.
- ancia** (än-chē'ä), *I.* A reed.
- anco'ra**, *I.* Once more; yet; still, as **ancor più mosso**. Still more quickly.
- Andacht** (än'-däkt), *G.* Devotion.
- andächtig** (än-dēkh'-tīkh). Devotional.
- andamen'to**, *I.* 1. Rate of speed. 2. An episode as in a fugue. 3. A fugal theme.
- andante** (än-dän'-tē), *I.* Literally—"going"; moderately slow, reposeful. Often much qualified by other words, as *con moto*, *largo*, *maestoso*, *più tosto allegretto*—(nearly *allegretto*).
- andantino**, *I.* Literally, slower than Andante; but usually considered to mean slightly faster.
- andare** (än-dä'-rä), *I.* To move; as **a. diritto**, go straight on; **a. a tempo**, keep strict time.
- anem'ochord** or **anim'ocorde**. An instr. inv. by Schnell, 1789, aiming to imitate the Æolian harp by means of keys pressing bellows and forcing air against strings.
- anemom'eter**. Wind-gauge.
- ane'sis**, *Gr.* 1. Descent from a higher to a lower tone. 2. The lowering of the pitch of strings. Reverse of **epitasis**.
- Anfang** (än'-fängk), *G.* Beginning. **vom A.**, = *Da capo*. **Anfänger** (än'-fēng-ēr). A beginner. **Anfangsgrunde**. Rudiments. **Anfangsritornell**. Prelude.
- Anführer** (än'-fū-rēr), *G.* Conductor, leader.
- angeben** (än'gä-bēn), *G.* To give. **den Ton a.** to give the pitch.
- Angelica** (än-jä'-lī-kä), *G.* **angélique** (än-zhä-lēk), **angélot** (än-zhü-lō), *F.* 1. An organ-stop. Vide **vox**. 2. A 17th century keyboard instr. with 17 strings.
- angel'ophone**. Early form of harmonium.
- angemes'sen**, *G.* Appropriate.
- angenehm** (än'-khē-nām), *G.* Pleasing.
- angk'loung** (änk'-loong). A Javanese xylophone.
- anglaise** (än-glēz), *F.*, **anglico** (än-glē'-kō), *I.* 1. In the "English" style. 2. An English country dance, ballad or hornpipe. 3. A sprightly French dance in 3-4 time.
- ango're** (än-gō'-rē), **angoscia** (än-gō'-shä), *I.* Anguish.
- angoscevole** (än-go-shä'-vō-lē), **angosciamen'te**, **angosciosamen'te**, **angoscio'so**, *I.* With anguish or anxiety.

ängstlich (ängst'likh), *G.* Anxious-ly).

anhaltend (än'-hāl-těnt), *G.* Continuous. **a. Cadenz.** A pedal point or prolonged cadence.

Anhang (än'-hāngk), *G.* Coda.

am'ma, *I.* Soul spirit.

animan'do, **animato** (ä'-to), *I.*, **anime'** (än'-i-mä), *F.* Animated. **animazione** (ä-ni-mä-tsi-ö'-nē), *I.* Animation.

animo (än'-i-mō), *I.* Spirit. **animo'so**, **animosamen'te**, *I.* Boldly.

animocorde. Vide ANEMOCHORD.

An'klang, *G.* Harmony.

Anlage (än'-lä-khē), *G.* Outline.

anlaufen (än'-low-fen), *G.* To increase; to swell.

Anleitung (än'-li-toongk), *G.* Introduction; instruction.

Anmuth (än'moot), *G.* Sweetness, grace. **anmuthig** (än'-moo-tikh). Sweetly. **anmuthvoll** (fōl). Full of grace.

anomaly. Deviation from exactitude due to temperament (q. v.). **anomalous.** As a chord; characterized by a much tempered interval.

anonner (ä-nün-nä), *F.* To hesitate, blunder.

anpfeifen (än'-pfi-fen), *G.* To whistle at; to hiss.

An'sa. In Hindu music the note corresponding to our tonic.

Ansatz (än'-zäts), *G.* 1. Embouchure. 2. Attack.

Anschlag (än'-shlähk), *G.* 1. Touch. 2. A short double appoggiatura.

anschwellen (än'-shvēl-lēn), *G.* To increase; swell.

an'singen, *G.* To greet with song.

ansio'so, **ansiosamen'te**, *I.* Anxiously.

anspielen (än'-shpē-lēn), *G.* To play first.

Ansprache (än'-sprähk-ē), *G.* "Speaking" or intonation.

ansprechen, **anstimmen**, *G.* To speak; sound.

Anstimmung (än'-shtim-moongk), *G.* Intonation.

answer. Vide FUGUE.

antelu'dium, *L.* A prelude.

antecedent. 1. A subject. 2. Vide FUGUE.

anthem. In the Anglican Church service, a sacred vocal work with or without accompaniment. "There are five species of anthems. 1. **Verse and chorus a.**, consisting of verse and chorus, but beginning in chorus. 2. **Verse a.**, containing verse (i. e. solo) and chorus, but beginning in verse. 3. **Full a.**, consisting wholly of chorus. 4. **Solo a.**, consisting of solos and choruses, but without verse, and 5. **Instrumental a.**" [*Busby*].

anthe'ma. Greek dance with song.

Anthologie (än-tō-lō-zhē'), **Anthologium**, *F.* and *G.* The collection of hymns, prayers, and lections of the Greek Church.

an'thropoglossa, *Gr.* The vox humana; a stop.

anticipation, **anticipamento** (än-tē-chē-pä-men-to), or **anticipazione** (än-tē-chē-pä'-tsi-ö'-nē), *I.* The sounding of one or more parts of a harmony before the natural and expected place.

antico (än-tē'-kō), *I.* Ancient. **all' a.** In the ancient style.

antienne (äns-yēn), *F.*, **antifona** (än-tēfō-nä), *I.* Anthem, antiphon.

atifona'rio, *I.*, **atifonero** (än-ti-fō-nä'-rō), *Sp.* A precentor; anthem singer.

antifonal', *Sp.* A book of anthems.

an'tiphon, **an'tiphone**, **antipho'non**, **antiph'ony.** 1. In Greek music,

accompaniments in the octave. 2. Responsive singing by parts of a divided choir, or congregation. 3. A short scriptural sentence sung before and after the Psalms or Canticles. The chant or alternate singing in churches and cathedrals.

antiphona, *Gr.* An anthem.

antiphonal, **antiphonaire** (änti-fō-när), *F.*, **antiphona'rium**, *L.*, **an'ti-phonary.** A collection of Catholic antiphons.

antiphonel. Vide FLANCHETTE.

an'tiphonic. Not in unison; made up of 2 or more parts.

antistro'fa. An ancient Spanish dance.

antith'esia. 1. Contrast. 2. Countersubject. 3. In fugues applied to the *answer*.

anto'de, Gr. Responsive singing.

Antwort (änt'-vört), G. Answer.

anwachsend (än'-vakh-zént), G. Crescendo.

aoi'dos, Gr. Singer.

aper'to, I. 1. Open, broad. 2. In piano music, "use the damper pedal."

aper'tus, L. Open; as diapason, canon, pipes.

Apfelregal (äp'fël-räkh-äl), G. "Apple-register," an obsolete reed-stop.

aph'ony, aphonie (ä-fö-në), F. Dumbness. **aph'onous.** Without voice.

apoggiatura. Vide **APPOGGIATURA**.

apoll'no, Gr. An invention combining the qualities of several instruments.

apol'lo, apol'lon. A 20-stringed lute inv. in 1678, by Prompt, of Paris.

apollo lyra. An improvement made by Schmidt in 1832, on the Psalmmelodicon (q. v.).

apollo'nicon. A gigantic orchestrion exhibited in 1817, by Flight & Robson, and containing 5 manuals, 45 stops, 1,900 pipes, and kettle-drums. It could be played automatically or by five performers at once.

apollo'nion. An instr. inv. by Voller in 1800; a piano with double key-board, organ-pipes and automatic performer.

apos trophe. In singing, used to mark a breathing-place.

apot'ome, Gr. A major semitone, in Greek music.

appassionato (äp-päs'-së-ö-nä'-tö), ap-passionatamente, I. Passionate (ly).

appeau (äp-pö), F. Bird-like tone.

Appel (äp-pël'), F. & G. Drum call; assembly.

appenato (ap-pä-nä'-tö), I. Distressed.

application (äp-pli-käs-yôn), F., applicatura (äp-pli-kä-too'-ra), I., Applikatur (toor'), G. Fingering.

appoggiando (äp-pöd-jän'-dö), appoggiato (jä'-tö), I. Leaning upon, as a tone that slides into the next *legato*.

appoggiatura (äp-pöd-jä-too'-rä), pl. e, I. "Leaning note." 1. The short or lesser *a.*, or grace note, is written small with a line through its hook, it receives the accent, but has the minimum of duration; the double, or compound *a.*, contains more than one note and follows the same rule, the first note taking the stress; the unaccented *a.* (*Nachschlag*) follows its principal, is connected with it by a slur, and like other grace notes borrows its time from the principal, but unlike them has no accent. 2. The long *a.* was written small in old music but played at its full value. It is now written large as an unprepared suspension. Almost any dissonant note can be introduced unprepared as an *a.* 3. A superior *a.* is one placed above its principal; an inferior *a.* one below. Vide **GRACE**.

apprestare (äp-prä-stä'-rë), I., appreti(e)ren (äp-prë-të'-rën), G. To prepare, as an instrument.

Appretur (äp-prë-too'), G. The proper set-up of an instrument.

äpre (äpr), F. Harsh. **äprement (äp-rmän).** Harshly. **äpreté (äp-rü-tä).** Harshness.

Ar (är), Port. All.

Arabesque (är-ä-bës'-kë), G., arabesque (är-ä-bësk), F. 1. An embellishment. 2. A light and graceful form of music, resembling the rondo.

arbit'rio. Pleasure. *A suo a. = ad lib.*

arbit'rii (trî-ë). Embellishments improvised at pleasure while singing.

arc, I. The bow; an abbr. of arco.

arcata (är-kä'-tä). Use of the bow.

arca'to. Played with the bow.

Arche (är-khë), G. Sounding-board.

arch-, E. & F., archi-, L., arci-I. A prefix, meaning "chief, principal"; of instruments "the greatest."

archeggiare (är-këd-jä'-rë), I. To use the bow, to fiddle.

archet (är-shä), *F.*, **archetto** (är-ket'-to), *I.* Violin bow.

archlute, **archiluth** (är-shī-lūt), *F.*, **arciliuto** (är-chēl-yoo'-tō), *I.* A theorbo in which the bass strings were doubled with an octave and the small strings with a unison.

arcicembalo (är-chī-chām'-bā-lō), *I.* A harpsichord inv. by Vincentino in the 16th century with 6 key-boards and a diatonic, chromatic, and enharmonic scale. He also inv. the so-called **arci-organ**.

arco (är'-kō), *I.* The bow. **a punta** or **colla punta d'arco**. With the point of the bow. **coll'** arco, or simply **arco** after **pizzicato**.

"Resume the bow." **a. in giù** (joo).

Down-bow. **a. in su** (soo). Up-bow.

contr' arco. Bowing against the rule.

ardente, **ardentemen'te**, **ardentissimo**, *I.* Ardent(ly).

arditezza (ar-di-tēd'-za), *I.* Boldness.

ardito, **arditamen'te**. Bold(ly).

Aretin'ian. Concerning Guido D'Arezzo or Aretinus, as the **A. syllables**. Vide **SOLMISATION** (and **GUIDO** in the B. D.).

argentín (är-zhän-tän), *F.* Silvery.

arghool'. An Egyptian cane pipe with reed mouthpiece.

aria (ä'-rī-ä) (pl. **e**), *I.* A song; a melodic composition for a solo voice with instrumental accompaniment. It is usually elaborate. The **a. da capo** with two parts (the first repeated after the second) was the first important form, though the rondo and even the sonata idea have been used. Various sorts of aria are **a. buffa** (boof'-fä), humorous; **cantabile**, lyrical; **concertante** (côn-chēr-tän-tē) or **da concerto**, for concert use, elaborately accompanied; **d'abilità** (dä-bē-lē-tä'), for a display of virtuosity; **d'entrata** (dēn-trä'-tä), or **sortita** (sôr-tē'-tä), for the first appearance or entrance of an operatic character; **di bravura**, highly florid; **da chiesa**, for church with accompaniments of full orchestra; **fuga'ta parlan'te**, declamatory; **tedes'ca**, with closely related

accompaniment. **A. d'ostinazione** (dôs-tī-nä'-tsī-ō'-nē), *I.* An aria with a *basso ostinato*. **aggiunte**. One introduced into an opera. **ariettina** (tē'-na), **ariet'ta**, *I.* A short air or melody.

ariette (är-ī-ēt), *F.* Literally "a short aria," actually a grand aria.

arigot (ä-rī-gō), *F.* A fife.

ario'sa (or-o), *I.* Melodious(ly), cantabile. **ariose cantate** (ä-rī-ō'sē kân-tä'tē), *I.* Airs in a style between a song and recitative, introducing frequent changes in time and manner.

ario'so. In the style of an air; between an aria and a recitation. A rather melodious declamation.

arm. Iron end-piece in an organ-roller.

Armandine (är-män-dēn), *F.* A grand piano with gut-strings and no keyboard, invented by Pascal Taskin, and named after the singer Mlle. Armand.

armarius, *L.* Precentor.

armer la clef (är-mä lä klä), *F.* To mark the signature on the clef.

Armgeige (ärm'-gi-khē), *G.* Viola da braccia.

armoneggiare (är-mō-nēd'-jä'-rē), *I.* To harmonize.

armonia (är-mō-nē'-ä), *I.* Harmony; union. **a. militare**. Military band. **armonia'co** (ä'-kō), **armonia'le**, **armonia'to**, **armo'nico**, **armonio'so**, **armoniosamen'te**, *I.* Harmonized; harmonious(ly).

armo'nica, *I.* 1. Early form of the accordion. 2. Musical glasses. Vide **HARMONICA**. **armonica guida** (gwē-dä). Text-book in harmony.

armure (är-mür), *F.* 1. The key signature. 2. Action, mechanism.

ar'pa (pl. **e**), *I.* Harp. **a. d'eolo**. Æolian harp. **a. doppia**. 1. Formerly a harp with double strings for each tone. 2. Now a double-action. **arpanet'ta**, **arpinel'la**. A small harp or lute. Vide **SPITZHARFE**.

arpège (är-pēzh), **arpègement** (är-pēzh-män), *F.* Arpeggio. **arpegger** (är-pē-zhā). To arpeggiate.

- arpeggi** (är-péd'-jē), *I.* Pl. of Arpeggio.
- arpeggiare** (är-péd-jä'rē), *I.* 1. To play the harp. 2. To play chords in harp-manner, i. e., waved, broken.
- arpeggiamento** (är-péd-jä-mén'-tō), **arpeggian' do** (péd-jän'-dō), **arpeggiato** (jä'-to). Played arpeggio, in imitation of the harp.
- arpeggiatura** (too'-rä), *I.* A series of arpeggi.
- arpeggio** (är-péd'-jō), *I.* 1. The playing of the notes of a chord quickly, one after another, in the harp style, ripplingly. 2. Such a chord written out.
- arpeggione** (jō'-nē). A small 6-stringed 'cello tuned like a guitar, inv. by Stauffer in 1823.
- arpicor do**, *I.* Harpsichord.
- arpo'ne**, *I.* A harp with horizontal strings, inv. in the 18th century by Barbieri.
- arrangement**. The translation of a composition to an instr. or instrs. for which it was not originally written.
- arranger** (är-rän-zhā), *F.* **arrangieren** (är-rän-zhēr'en), *G.* To arrange.
- ar'sis**, *Gr.* A raising as opposed to thesis. In accent it means the stress; in metre it means the up-beat, and therefore the unaccented part. It is musically most common in the latter sense.
- ars musica**, *L.* The art of music.
- Art** (ärt), *G.* Species, quality, as Ton-art, key.
- articolare** (är-tē-kō-lä'-rē), *I.* **articuler** (är-tē-kü-lä), *F.*, **artikulieren** (är-tē-koo-lē'-rēn), *G.* To articulate.
- articolato** (lä'tō), *I.* Articulated.
- articolazione** (lä'-tsi-ō'-nē), *I.* Exact and distinct pronunciation; articulation.
- artificial**. Vide HARMONIC.
- artiglich** (är'tikh-līkh), *G.* Neat(ly).
- As** (äs), *G.* The note A flat. **Asas**, or **Ases**. The note A double flat.
- ascaulos** or **askan'los**, *Gr.* A bag-pipe.
- As-dur** (äs-door), *G.* The key of A flat major.
- Ashantee trumpet**. One made of the tusk of an elephant.
- asheor** (ä'-shē-ör). Hebrew instr. of 10 strings.
- As-moll** (äs-möll), *G.* The key of A flat minor.
- Asperges me**, *L.* "Cleanse me." The opening of the Catholic Mass.
- aspirare** (äs-pl-rä'-rē), *I.* To breathe audibly.
- aspiration**. 1. The dot indicating *Spiccato*. 2. An obsolete grace note having the effect of a beat in a sustained tone.
- asprezza** (äs-prēd'-zä), *I.* Harshness.
- assai** (äs-sä'-ē), *I.* Very; as **allegro a.**, very fast.
- assemblage** (äs-sän-bläzh), *F.* Double tonguing; rapid execution.
- assembly**. A rallying call for troops.
- assez** (äs-sä), *F.* Enough; rather.
- assoluto** (loo'-to), *I.* Absolute; alone; of a chief singer.
- as'sonant**, *E.*, **assonan'te**, *I.* Having resemblance in sounds, concordant.
- Assonanz** (äs-sō-nānts'), *G.*, **assonanza** (äs-sō-nän'-tsa), *I.* Consonance.
- assourdir** (äs-soor-dēr), *F.* To muffle; to deafen. **assourdissant** (dīs-sän). Deafening.
- at'abal**. A large Moorish drum.
- Athem** (ä'tām), *G.* Breath. **a.-los**. Breathless. **A.-zug** (tsookh). Respiration.
- athmen** (ät'-mān), *G.* To blow softly.
- attacca** (ät-täk'-kä), *I.*, **attaquer** (ät-tä-kä'), *F.* To attack. **attacca subito**, *I.* Attack or begin what follows immediately. **attacca-Ansatz**, *G.* The attack-touch, a quick stroke from near the keys.
- attacco**, *I.*, **attaque** (ät-täk), *F.* 1. A brief fugue theme. 2. A subject for imitation in fugue.
- attack**. The manner or act of beginning a tone, a phrase or a movement.
- attendant**. Related.
- atto** (ät'-tō), *I.* An act. **a. di cadenza**. Point where a cadence may occur.

au (ä), *F.* "To the; in the style of the." Vide *AL*, etc.

aubade (ö-bäd), *F.* Morning music; a day-break serenade.

audace (ä-oo-dät'-che), *I.* Audacious.

auf (owf), *G.* On, upon, in, at, etc.

-blassen. To blow upon. **-fas-sung.** Conception; interpretation. **-führung** (fü-roongk). Performance. **-gereg** (-ge-räkt). Agitated. **-geweckt** (-gë-vëkt). Lively. **-gewecktheil** (tli). Cheer.

aufhalten, G. To retard, to suspend.

Aufhaltung (owf'-häl-toongk), *G.* A suspension. *Vorhalt.*

Auflage (owf'-lä-khë), *G.* Edition.

aufösen (owf'-lä-zën). To resolve.

Auflösung (owf'-lä-zoongk). 1. Resolution. 2. The solution of a riddle canon. 3. A natural (♮) sign.

Aufsatz (owf'-zäts), *G.* Tube (of a reed-pipe).

Aufschlag (owf'-shläkh), *G.* Up-beat.

Aufschnitt (owf'-shnëtt), *G.* Mouth (of a pipe).

aufsteigende (owf'-shët'-khën-dë), *G.* Ascending.

Aufstrich (owf'-shtrëkh), *G.* An up-bow.

Auftakt, G. Anacrusis; up-take.

Auftritt, G. A scene.

Aufzug (owf'-tzookh), *G.* An act.

augmentant, en (ä-nög-män-tän), *F.* Crescendo.

augmenta'tio, L., augmenta'tion (in *F.* ög-män-täs'-yön). Increase. 1. Of interval (q. v.) a semitone larger than major, as an augmented fifth. 2. Of note-values, as in counterpoint, where a theme may appear with quarter notes changed to half, etc.

augmented, E., augmenté (ög-män-tä'), *F.* Used of 1. Intervals a semitone greater than major. 2. Chords containing such intervals. Vide *ALTERED CHORDS*.

aúl'os, Gr. Most important Greek instrument, probably a flute, possibly like the oboe. **aúl'etes.** Flute-player.

aulozo'num, Gr. The tuning-wire of reeds.

aus (ows), *G.* From, out of. **-arbeitung**

(-är-bi-toongk). Elaboration. **-deh-nung** (-dä-noongk). Development.

-druck (-drook). Expression.

-drucksvoll. Full of expression.

-führung (fü-roongk). Performance; exposition. **-füllung.** The middle

parts. **-gabe** (-gä-bë). Edition.

-gang. Exit; conclusion. **-gehal-**

ten. Sostenuato. **-geigen** (gi-khën).

To finish. **-gelassen.** Wild; un-

governable. **Ausgelassenheit** (hlt).

Extravagance; wantonness. **-hal-**

ten. To sustain. **Aus'haltung.**

Sustaining. **Aushaltungszeichen**

(tsi-khën). The fermate. **-lösung**

(-lä-zoongk). The device that releases

the hammer of a piano.

äusserste Stimmen (is-sër-stë sh'tim-mën), *G.* Extreme parts.

ausweichen (ows-vikh n), *G.* To mod-

ulate. **Ausweichung** (vi-khoongk),

G. Modulation; transition.

authentic, E., autentico (ä-oo-tën'-ti-

kö), *I., authentisch* (ow-ten'-tish), *G.*

That part of a scale between the tonic

and the dominant above; the part be-

tween the tonic and the dominant be-

low being called *Plagal*. Vide *MODES*.

a. cadence. Vide *CADENCE*. **a.**

melody. One whose range covers the

octave above its tonic or final.

au'toharp. A zither whose strings are

stopped by a series of dampers so ar-

ranged that pressing one down, leaves

free certain strings. When these are

swept with the plectrum a chord re-

sults.

au'tophon. A barrel-organ, whose

music is cut in heavy pasteboard.

autos sacramentale (ä-oo-tos säk-

rä-mën-tä'-lë), *Sp.* Oratorio, or pas-

sion music.

auxiliary. Said of tones one degree

above or below the true harmonic tone,

particularly in a grace; of scales be-

longing to auxiliary or related keys.

avanera. Vide *HABANERA*.

ave (ä'-vä), *L.* "Hail." **Ave Ma-**

ria. "Hail Mary," the salutation of

the angel at the Annunciation, which,

with the words of Elizabeth (Luke i.

42) and a concluding hymn, has formed a favorite text for music since the 7th century. **Ave maris stella**, *L.* "Hail, star of the sea." A Catholic hymn.
avec (ä-věk), *F.* With.
ave'na, *L.* A reed; a pipe.
avicin'ium. A bird-like organ-stop.
avoided. Prepared and then omitted, as a cadence (q. v.).
avoir du retentissement (ä-vvär-dü rü-tän-tēs-män), *F.* To be repeated and echoed.
azione sacra (ä'-tsi'-ö-ně sä'-krä). Oratorio; passion music.

B

B 1. A musical pitch, one whole step higher than A, and its octaves. In France and Italy called "si." In Germany B natural is called H (hä), and the term B (bä) confined to B flat. 2. The major key having five sharps; the minor key relative to D major. In old works (and modern German) **square B** (or **B quadratum** or **quadrum** or **durum**, in *F.* **Bé carré**) stands both for B natural and for the natural sign (♮) itself. **B rotundum** (or **molle**, in *F.* **bé-mol**) stands for B flat, and for the flat sign itself (b), the tone B having been the first to be chromatically lowered. **B cancellatum** stands for the sharp sign (#) first formed by crossing the flat (b) and originally equivalent merely to nullifying or naturalizing the flat.

In old solmization B flat was *B fa*; B natural, *B mi*.

As abbr. B—*basso*; c. b.—*col basso*; C. B.—*Contrabasso*. Mus. B.—*Bachelor of music*.

baas (bäs) or **base dance**. A dance resembling the minuet.

baazas (bä-zä), *F.* A kind of guitar.

babara (bä-bä'-rä), *Sp.* A Spanish country dance.

baborack'a, **bab'orak**. Bohemian dances of eccentric rhythm.

baccalaureus musicæ, *L.*, **bachelor** (bäsh-ül-yä), *F.* Bachelor of Mu-

sic. A degree granted to those who have proved a certain standard of proficiency. Inferior to Doctor of Music.

bacchanale (näi), *F.* A Bacchic revel. **bacchanalian songs**. Drinking songs.

bacchia. A Kamschatkan dance in 2-4 time.

bacciocolo (bät-tch'i-ö-kö'-lō), *I.* A Tuscan guitar.

bachelor. Vide **BACCALAUREUS**.

back-block. Wrest-block.

badinage (bä-dī-näzh), *F.* Banter.

baga'na. 10-stringed Abyssinian lyre.

back. The under side of a violin.

back-fall. 1. An obsolete sign and the grace note it indicated. Vide **GRACES**.

2. A lever in the organ.

back-turn. Vide **TURN**.

bagatelle (bäg-ä-těl), *F.* A trifle.

bagpipe(s). An instr. of great antiquity and wide favour, consisting of a series of pipes furnished with wind from a bag in the player's mouth or a bellows under his arm, or both. It has usually one *chanter* or melody-pipe with a reed, and 6 or 8 holes, played with the fingers; 3 *drone pipes* sounding continuously an octave and a fifth.

baguette (bä-gët), *F.* 1. A drumstick.

2. Bow.

baile (bä-ē'-lē), *Sp.* National Spanish dances.

baisser (bēs-sä), *F.* To lower, as the pitch.

bal'afo. A Senegambian xylophone.

balalaika (bä-lä-lī'-kä). A rude Russian or Gipsy guitar with 2 to 4 strings.

balancement (bäl-äns-män), *F.* A tremolo (as of a violinist's finger).

balance-rail. The wooden strip on which piano keys are balanced.

Bal(c)ken (bäl'-ken), *G.* 1. Bass-bar.

2. The heavy lines connecting the stems of a series of small notes.

Balg (bälkh), *G.* Bellows. **B-zug**. Bellows-stop.

ballabile (bäl-lä'-bī-lē), *I.* In a dance manner.

- bal'lád, Ballade** (bäl-läd'), *F.* (bäl-lä-dé), *G.* **ballata** (bäl-lä-tä), *I.* Originally a dance tune (from *ballare*, to dance); it now means a simple song of popular tone. In instrumental work, it may be as elaborate as "Chopin's Ballades," but it still has an idea of directness and melodiousness, if not narrative. **balladen-mässig** (mës-sikh), *G.* Ballad style. **ballad of ballads.** Solomon's song. **ballad opera.** Light tuneful opera. **alla ballata.** In ballad style. **ballatella, ballatetta.** A short ballata.
- ballet** (bäl-lä), *F.*, **Ballett** (bäl-lët'), *G.*, **ballet'to**, *I.* 1. An elaborate dance by professionals, often spectacular and narrative. 2. A light glee of the 16th cent. Vide *FA-LA*. 3. **balletto** was used by Bach for an allegretto in common time.
- bal'lo** (pl-ī), *I.* A dance, or dance tune, as **b. della stira**, Styrian dance like the waltz; **b. ungaresi**, a syncopated 2-4 Hungarian dance; **da ballo**, in dance style.
- ballonchio** (bäl-lôn'kī-ō), *I.* A country dance.
- band.** A group of instrumentalists, usually a military band, sometimes an orchestra; oftener a part of the orchestra, as the string-band. **band-master.** The leader of a band.
- Band** (bänt), *G.* A volume.
- ban'da**, *I.* 1. The brass and the drums of a theatre-orchestra. 2. An orchestra on the stage.
- Bande** (bän-dé, *G.*, bänd, *F.*). 1. The 24 court-violins. 2. A strolling band.
- bando'la, bandolon. bandalo're, bandelo're. bando'ra, bandura** (ban-doo'ra), *I.* Instrs. of the lute kind, played with a plectrum.
- bando'nion.** A concertina named after the Heinrich Band, invented by Uhlig, 1830.
- bandurria** (bän-door'-rī-a), *Sp.* A wire-strung guitar.
- ban'ia, ban'ja.** African instrs. from which the banjo may have been derived.
- banjo.** A long-necked stringed instrument with a broad, round body, covered with a tight skin, which gives the five to nine strings a quaint sound.
- Bänkelsänger** (bënk'el-zëng-er), *G.* "Bench-singer(s)," vagabond musician(s).
- bar.** 1. A vertical line drawn across the stave just before the major accent of each measure; since the bar separates the measures, the word is incorrectly used to denote the measure itself. In psalmody used to mark the end of lines and phrases. 2. A general division of the song of the Meistersänger; it included 2 Stollen and an Abgesang. 3. Vide *BARRER*.
- bar'baro**, *I.* Barbarous(ly).
- barbarism.** Crudeness of progression or combination.
- barbet', bar'biton, bar'bitos.** 1. Ancient Greek lyre. 2. In 16th cent. a violin.
- barcaro'la, barcaruola** (bär-kä-roo-ō-lä), **barca'ta**, *I.*, **barcarolle** (bär-kä-röl), *F.* 1. An air sung by gondoliers, or boatmen. 2. Hence, a lyrical instrumental composition usually in 6-8 time (Chopin's are in 12-8).
- bard.** A Celtic minstrel.
- bardd alan** (bärd-ä'-län). A Welsh prof. of music.
- Bardiet, Bardit** (bär-dët'), *G.* Ancient German war-song.
- bardo'ne**, *I.* Vide *BARYTONE*.
- bare.** Open; parallel, as **bare fifths**.
- Barem** (bä'-räm), *G.* Obs. soft organ-stop.
- Bärentanz** (bär-ën-tänts), *G.* Bear-dance.
- bargaret, bargeret, barginet.** Vide *BERGERET*.
- baribas'so.** A deep barytone.
- bariolage** (bär-ī-ō-läzh), *F.* 1. A melody. 2. A rapid passage showing a distinct design, or "waist-coat pattern."
- bar'itenor.** The deeper tenor voice.
- bariton(e).** Vide *BARYTON*.
- baroc'co**, *I.*, **barock'**, *G.*, **baroque** (bä-rök), *F.* Eccentric; uncouth.
- Bärpfeife** (bär-pfi-fë), *G.* Bear-pipe, an old growling organ-stop.

barquade (bär-käd), *F.* Old form of barcarolle.

bar'ra, *I.* Bar.

barrage (bär-räzh), *F.* Vide **BARRER**.

barre (bär), *F.* 1. A bar; also **b. de mesure**; **b. de répétition**, repetition mark. 2. A bridge.

barré (bär-rä), *F.* Vide **BARRER**.

barred C. The mark for common time. C with a bar through it; a mark of *alla breve*.

barrel. The body of a bell.

barrel chime. Portion of a mechanism ringing a chime of bells.

barrel organ. 1. An instrument, commonly portable, in which the bellows are worked, the pipes blown and the tune automatically played by a crank turning a cylinder set with pegs, so arranged as to open valves in melodic and harmonic order. 2. The same principle is used in street-pianos, the pegs releasing hammers which strike wires.

barrer (bär-rä), *F.* To bar. Pressing the strings of a guitar or lute with the forefinger of the left hand to raise their pitch; **great**, or **grand b.**, pressing all the strings; **small b.**, pressing 2 or 3 strings; hence **barré** and **bar-rage**.

Bart, *G.* Ear, as of an organ-pipe.

bar'yton(e), *E.*, **baryton** (bär-i-tôn),

Baryton (bä-ri-tôn), *G.*, **barito'no**, *I.* 1. The male voice, between bass and tenor, with a compass between low G and g (vide **PITCH**). If low in quality it is **bass-baryton**, if high, **tenor-baryton**. 2. A brass valved instr. (vide **SAX-HORN**). 3. The **viola di bordone** (or **bardone**). An obsolete 18th cent. instr. resembling the viola da gamba; its 6 gut-strings being re-enforced by the sympathetic vibration of from 8 to 27 wires. 4. An epithet for any instr. between bass and tenor, as b. clarinet. 5. **b. clef**. The obsolete F clef on the 3d line.

barz (bärz), *Welsh*. A Welsh bard.

bas (bä), *F.* Low. **bas-dessus** (dës-sü), *Mezzo-soprano*.

base, **bass**, *E.*, **Bass** (bäs), *G.*, **basse**

(bäs), *F.*, **basso** (bäs'-sö), *I.* 1. The base or lowest part of a chord, progression, chorus, etc. 2. An epithet denoting the deepest instr. of a class, as bass clarinet. The double-bass, q. v. 3. Formerly an instr. of 5 or 6 strings between 'cello and double-bass. 4. Affixed to the name of an organ-pipe or stop, it restricts it to the pedal. 5. The lowest male voice, ranging usually from low F to mid. C; **basse chantante** (shän-tänt), **basso cantan'te**, a flexible "lyric" bass voice; **basse-contre** (kôn-tr), **basso profundo** (pro-foon'-do), a very low voice; **basse taille** (ti-yü), a high bass; **basso buffo**, bass comedian. 6. **Thorough bass**, **continued bass**, **figured bass**, **Generalbass** (gä-në-räl'-bäs), **bezifferte Bass**, **basse chiffree** (shif-frä), **basse continue** (kôn-tän-ü), **basse figurée** (fë-gü-rä), **basso contin'uo**, **basso figura'to**, **basso numera'to**—a species of musical shorthand in which only the bass-part is written with Arabic and Roman numerals indicating the chords (vide **CHORD**). 7. **Fundamentalbass**, **basse fondamentale**, **basso fondamentale**, vide **FUNDAMENTAL**. 8. **Ground-bass**, **drone-bass**, **basse contrainte** (kôn-tränt), **basso costrutto**, **basso ostinato**, **basso tenuto**, a bass phrase or figure obstinately repeated. 9. **basse-contre**, a very deep voice; also the double-bass; **b. de cremo(r)ne**, or, **de cromorne** or **d'hautbois** or **de flûte traversière**, old names for the bassoon; **b. de cornet**, the serpent; **b. d'harmonie**, the ophicleide; **b. guerrière**, a bass clarinet; **bass orgue**, an instr. inv. in 1812 by Sautermuiter. 10. **Bassflöte**, an obsolete bassoon; an 8-foot organ-stop on the pedal. **Bassgeige**, 'cello; **grosse Bassgeige**, double-bass. **Bass-schlüssel**, or **-zeichen**—F clef. 11. **basso concertante**, the principal bass in recitatives, etc.; also florid music for the lower strings; **basso obbligato**, a neces-

- sary bass-part; **b. ottava**, an octave lower; **b. ripieno**, vide RIPIENO; **b. rivoltato**, inverted bass. 12. **bass clef**, the F clef. **Alberti bass**, vide ALBERTI. **given bass**, a bass on which harmony is to be built. **supposed bass**, a bass tone not the root of the chord. **murky bass**, vide MURKY. **bassanello**, an obsolete instr. **bass-bar**, **bass-bram**, in violins, etc., a strip of wood glued inside the belly near the bass string.
- basset horn**. An obsolete clarinet.
- Bassett', bassett'l, Bass'l, G.** 1. Old name for 'cello. 2. As a prefix=tenor. 3. A 4-ft. flute-stop on the pedal.
- basset'to, I.** 1. The little bass. 2. An obsolete instr. with 4 strings. 3. An 8 or 16 ft. reed-stop. 4. The lowest voice when the bass is silent.
- Bassklausei** (bäs'-klow-zël). The progression of the bass in a cadence.
- Basslade** (bäs'-lä-dë). *G.* Soundboard.
- basson** (bäs-sôn), *F.* Bassoon. **b. quart** (kär). One whose tones are a fourth lower. **b. quinte** (känt). One whose tones are a fifth higher.
- bassoon**. The bass voice of the woodwind. A 9-foot conical tube doubled on itself, with a long double-reed mouth-piece. Its original was the long bombardon, from which it was derived in 1539. It is the bass of the oboes; its natural scale is G major; its music is written in the F clef, save for higher notes which use the tenor clef. All keys are available by means of cross fingering, and it is capable of considerable brilliance. It has three registers, the lowest being very reedy, the highest resembling partly a 'cello and partly a tenor voice, the medium is rather colourless. The compass B^b-c" (sometimes to f").
- basta, bastante, I.** "Enough! stop!"
- bastardilla** (bäs-tär-dël'-yá), *Sp.* A kind of flute.
- bath'yphon, G.** An obsolete clarinet inv. 1829.
- batil'lus, L.** An Armenian instr. used in the place of bells; a board struck with a hammer.
- battant(e)** (bät-tän(t)), *F.* Beating.
- bâton de mesure** (bä-tôn dü mü-zür), *F.* 1. Stick used in beating time. 2. A conductor's manner. 3. A rest of 2 or more measures. 4. **bâton**, The thick line of a measure-rest. **b. de reprise**. Repeat.
- battement** (bät'-män), *F.* **battimen'to, I.** Beat.
- battere** (bät'-të-rë), *I.* The down stroke.
- batterie** (bät-rë), *F.* 1. The roll of the drum. 2. Smiting the guitar strings. 3. Broken chords on string instrs. 4. The group of percussion instruments.
- battery**. A harpsichord effect amounting to a quick sharp repetition of a chord.
- battre** (bätr), *F.* To beat.
- battuta** (bät-too'-tä), *I.* 1. A beat; so a **b.**, with the beat, strictly *a tempo*. 2. A measure. 3. A progression from the 10th on an up-beat to the octave on the down, forbidden in old counterpoint.
- Bau** (bow), *G.* Construction.
- bäuerisch** (bī'-ër-ish), *G.* Rustic; coarse.
- Bauernflöte** (bow'-ërn-flä-të), **Bauernpfeife, Bäuerlein, G.** 1. Rustic flute. 2. A stopped register in old organs.
- Bauernlied** (bow'-ërn-lët), *G.* A rustic ballad.
- baxoncillo** (bäx-ön-thël'-yö), *Sp.* 1. Small bassoon. 2. Open diapason stop.
- bayla, bayle** (bä'-ë-lä), *Sp.* A dance.
- b b** (bä-bä), *G.* Double flat.
- B-cancellatum**. Vide **B.**
- B-dur** (bä-door), *G.* **B. durum, L.** The key of B flat major.
- bearbeitet** (bë-är'-bī-tët), *G.* Arranged. **Bearbeitung** (bī'-toongk). Adaptation.
- beards**. Small projections on the side of, or beneath, the mouth of a pipe, to improve the speech; hence, **cross** and **side-beards**.

bearings. The tones and intervals first established by a tuner as a basis.

beat, beating. 1. The hand-motions of a conductor. 2. That part of a measure marked by one beat. 3. One pulsation of a trill. 4. An old ornament consisting of a short preliminary trill with the next note below. Vide GRACES. 5. The throb produced by the interference of two tones of slightly different pitch. Vide ACOUSTICS.

bebisation. Vide SOLMISATION.

Bebung (bă'-boongk), *G.* 1. A tremolo; on the clavichord, a tremolo made by vibrating the finger upon the key. 2. Also, German organ-stop.

bec (bék), *F.*, **bec'co**, *I.* The mouth-piece, as of a clarinet. **becco polacco.** A large bagpipe.

bécarre (bă-kăr), *F.* The natural sign (♮).

Becher (bĕkh'ĕr), *G.* 1. The cup or bell of a wind-instr. 2. The tube of a reed-pipe.

Becken (bĕk-n), *G.* Cymbals.

bedeckt, *G.* Covered; stopped.

bedon (bă-dôn), *F.* Old name for drum. **b. de Biscaye.** A tambourine.

Be (bă), *G.* B flat. **Be-be.** B double flat.

beffroi (bŭf-frwă), *F.* 1. Belfry. 2. Tocsin.

befilzen (bĕ-fĕl'-tsĕn), *G.* To put felt on. **Befilzung.** Felt.

Begeisterung (bĕ-gĕs'-tĕr-oongk), *G.* Enthusiasm.

begleiten (bĕ-glĕ'-tĕn), *G.* To accompany. **Begleitung.** Accompaniment. **Begleitstimmen.** The accompanying parts. **begleitete Fuge.** A fugue with free parts.

beide (bĕ-dĕ), *G.* Both, usually **die Beiden.**

Beispiel (bĕ-shpĕl), *G.* Example.

Beisser (bĕs'sĕr), *G.* A mordent.

Beitöne (bĕ-tă-nĕ), *G.* Accessory tones; harmonics.

Beizeichen (bĕ-tsi-khĕn), *G.* Accidentals.

bekielen (bĕ-kĕ'-lĕn), *G.* To fit with quills.

beklemmt, *G.* Oppressed.

bel (bĕl), *I.* Beautiful, perfect, as **il bel canto.** The perfect (art of) song.

belebend (bĕ-lă'-bĕnt), *G.* Accelerating. **belebt** (bĕ-lăpt). Lively. **Belebtheit** (hĕt). **Belebung.** Vivacity.

beledern (bĕ-lă'-dĕrn), *G.* To cover with leather or felt. **Beledering.** Felt.

belegt (bĕ-lăkht'), *G.* Hoarse; veiled.

belieben (bĕ-lĕ'-bĕn), *G.* Pleasure; at pleasure.

beliebig (bĕ-lĕ'-bĕkh), *G.* At pleasure.

bell. 1. A hollow metallic instrument set in vibration by a clapper, or ball, within, or by hammers from outside. 2. The wide opening of horns, etc.

3. **B. diapason.** A diapason stop with flaring pipes. **b.-gamba.** A stop whose pipes are topped with a bell. **b.-harp.** An old form of harp which was swung when played. **b.-metronome.** A met. with a bell-indicator. **b.-scale.** A diapason for testing bells. **b.-piano.** Vide GLOCKENSPIEL.

bellezza (bĕl-lĕd'ză), *I.* Beauty.

bellico'so, bellicosamen'te, *I.* Bellicose(ly).

bello'nion. An automatic instr. inv. in 1812, consisting of 24 trumpets and 2 drums.

bel'low. A pneumatic device for supplying air to various instruments.

bel'ly. A soundboard of an instr., violin or piano, over which strings are stretched.

bemerk'bar, *G.* Marked.

bémol (bă-mŭl), *F.*, **bemolle** (bă-môl-lĕ), *I.* The mark called a flat (b). **bémoliser** (bă-mô-lĕ-ză), *F.*, **bemolizzare** (bă-môl-lĕd-ză'rĕ), *I.* To mark with a flat. **bémolisée(ză).** Flattened.

ben (băn), **bene** (bă-nĕ), *I.* Well, good; as **ben tenuto**, well-sustained; **a bene placito**, at the good pleasure.

Benedic'ite, Omnia Opera. "All ye works (of the Lord) praise Him," *L.* A canticle for morning prayer.

"**Benedictus, Domine,**" Blessed be Thou, O Lord. A canticle. **Benedic'tus Qui Venit, L.** "Blessed is He that cometh," vide MASS.

bequadro (bă-kwă'drô), *I.* The natural sign (♮).

berceuse (bêr-süz), *F.* A cradle-song; hence, an instrumental piece in that spirit.

bergamask, E., bergamas'ca, I., bergamasque (măsk), *F.* A rustic dance, imitating the clumsy peasants of Bergamask in Italy.

bergeret (bêr-zhê-râ), *F.* A rustic song or dance.

Bergkreiyn, Bergreigen (bărkh-rî'-khen), *G.* Mountain melodies.

berlingozza (bêr-lîn-gôd'zâ), *I.* A rustic dance.

Bes (bās), *G.* The note B double flat.

besaiten (bê-zî-tên), *G.* To string.

beschleunigend (bê-shloi'-nî-gênt), *G.* Accelerating.

besiedern (bê-fê'-dêrn), *G.* To quill.

bestimmt (bê-shtîmt), *G.* Distinct.

B.-heit (hîft), *G.* Precision.

betonend, betont (bê-tônt), *G.* Accented. **Betonung.** Accentuation.

betrübt (bê-trüpt'), *G.* Troubled.

Bet'tlerleier (li-êr), *G.* Hurdy-gurdy;

Bettleroper. "Beggar's opera."

bewegen (bê-vă'-khên), *G.* To agitate. **bewegt** (vâkht). Agitated.

Bewegung. Motion, emotion. **Bewegungsart.** Tempo, a movement.

beziffert (bê-tsîf'-fêrt), *G.* Figured. Vide BASS.

Bezug (bê-tsookh'), *G.* The set of strings for an instrument.

bhat. A Hindu bard.

bianca (bi-ân'-kâ), *I.* A "white" or half note.

bibi (bê-bê), *F.* A pianette.

Bible-regal. A regal that folded up into the size of a note.

bichord, L. An instr. (a) having two strings. (b) Having two strings to each note.

bicin'ium. A 2-part composition.

bien (b'yân), *F.* Well.

bifara (bê'-fâ-râ), **bif'ara, bif'ra, I.** A

stop with paired pipes slightly out of tune, so as to produce a tremolo.

biju'ga. The two-necked cither.

bina. Vide VINA.

bimmolle (bîm-môl'-lê), *I.* B flat; the flat mark.

bin'ary. Two-fold; two-part. **b. form.** A movement with 2 chief themes or sections. **b. measure.** Common time with its two accents.

bind. A line, usually curved, binding two notes into a sustained tone; or the brace binding staves.

Bindebogen (bîn'-dê-bô-khên), *G.* A slur.

bin'den, G. To bind; to perform *legato*. **Bindung.** A slur; hence, a suspension or syncopation; the legato manner. **Bindungszeichen.** The slur.

biquadro (bê-kwă'-dro), *I.* The natural sign.

bird-organ. A small organ for teaching tunes to birds.

Birn(e) (bêr'nê), *G.* The socket of a mouthpiece.

bis (bês), *L.* 1. Twice, **bis unca**, 16th note. 2. Used by the French instead of our pseudo-French "encore!" meaning "please repeat."

biscan'to, I. A duet.

bischero (bês-kâ-rô), *I.* A peg or pin.

biscroma (bês-kro'-ma), *I., biscrome* (bês-krôm), *F.* A 16th note.

bisdiapa'son, L. A double octave, or fifteenth.

biseau (bê-sô), *F.* Stopper of a pipe.

bisin'ium, L. A duet.

bisogna (bê-sôn'-yâ), *I.* "It is necessary."

bisqua'dro (kwă'-drô), *I.* A natural sign.

bissare (bîs-sâ-rê), *I., bisser* (bês-sâ), *F.* To encore.

bis'sex, L. A 12-stringed guitar.

bit. A small tube to supplement a crook.

Bit'terkeit (kîft), *G.* Bitterness.

bizzarria (bîd-zâr-rê'-â), *I.* Eccentricity. **bizzar'ro.** Curious. **bizzar-ramen'te.** Oddly.

blanche (blānsh), *F.* A "white" or half note.

Blasebalg (blā'-zē-bālk), *G.* Bellows.

blasen (blā'-zēn), *G.* To blow. **Bla-ser.** A blower; an instrument for blowing. **Blasemusik.** Music for wind instrs. **Blas'instrument.** A wind-instrument.

Blatt (blāt), *G.* A leaf; a reed.

Blechinstrumente (blēkh'-īn-stroo-mēn-tē), *G.* The brass instruments.

blind (blīnt), *G.* "Blind," simulated, as a dummy pipe.

Blockflöte (blōk'-flā-tē), *G.* 1. A stop, of large-scale pipes. 2. A 16th century flute.

b-mol (bē-mōl), *F.* The flat mark ♭. Vide **BEMOL.**

B-moll (bā-mōl), *G.* The key of B flat minor.

blocks. Supporting strips in violins, etc.

boat-songs. Water-music, vocal or instrumental.

bob. The changes to which a set of bells can be rung; 6 bells give **bob minor**; 8, **b. major**; 10, **b. royal**; 12, **b. maximus**.

bo'bisation, bocedisation. Vide **SOLMISATION.**

bocal (bō-kāl), *F.*, **boc'ca**, *I.* Mouthpiece; mouth. **bocca ridente.** "Smiling mouth," believed to aid the production of pure tone. **con bocca chiusa** (kī-oo'-zā). With mouth closed, humming. **bocchino** (kē'no), *I.* Mouthpiece.

bocina (bō-thē'-nā), *Sp.* A large trumpet.

Bockpfeife (bōk'-pfī-fē), *G.* A bagpipe.

Bockstriller (bōks'-trīl-lēr), *G.* A goatish bleat.

Boden (bō'-dēn), *G.* The back (of violins, etc.).

Boehm Flöte (bām flā'-tē). An improved flute inv. 1834 by Boehm, in which a series of keys simplify the fingering and intonation; the system is also fitted to oboes and clarinets. Vide the **B. D.**

Bogen (bō'-khēn), *G.* 1. A bow. 2. A slur, as *Haltebogen*. **Bogenführung.** Bowing. **Bogenstrich.** A stroke of the bow. **Bogeninstrumente.** Stringed instruments. **Bogenflügel, -hammerklavier, or -klavier.** Piano-violin.

bois (bwā), *F.* Wood. **les** (lā) **bois.** The wood-wind.

boîte (bwät). Box; swell box. **ouvrez** (fermez) **la b.** Open (close) the swell.

bolero (bō-la'-rō), *Sp.* A lively Spanish dance, in 3-4 time, with castanets. See chart of dance-rhythms.

bom'bard, E., bombarde (bōn-bārd), *F.*, **bombar'do, I.** 1. A very long obsolete shawm, the original of the bassoon (q. v.). 2. A powerful reed-stop of 16-ft. tone.

bombar'don, E. (in *F.* **bōn-bār-dōn**; in *G.* **bōm-bār-dōn**). 1. A large, valved bass trumpet. 2. The bass saxhorn. 3. A 16-ft. reed-stop.

bom'bix, Gr. Ancient Greek reed instrument.

Bom'bart, bom'mert, G. Bombard.

bom'bo, I. A figure in repeated tones.

bon (bōn), *F.* Good. **bon temps de la mesure, F.** The accented part of a measure.

bonang. A Javanese series of gongs.

bones. Castanets made of bone.

Bonn's bridge. A violin bridge inv. by Bonn of London with a foot under each string, aiming at more resonance for the interior strings.

boot. The foot of a reed-pipe.

bo'ra. A tin trumpet used by the Turkish.

bordone (bōr-do'-nē), *I.*, **Bordun** (bōr'-doon), *G.* 1. A covered 16-ft. or 32-ft. stop; the French have 4 and 8 foot bourdons. 2. The lowest string of 'cello and double bass; the free string of a hurdy-gurdy. 3. A great-bell. 4. A drone bass. **B. Flöte, G.** A stop. **bourdon de cornemuse** (-kōrn-müz), or **bourdon de musette, F.** The drone of a bagpipe.

bouché (boo-shā), *F.* 1. Stopped (of horn, etc., tones). 2. Covered (of pipes).

bouche fermée (boosh fēr-mā), *F.*

With closed mouth; humming.

bouffe (boof), *F.* A buffoon. **opera b.** Comic opera.

boulon. A Senegambian harp.

bour don, *E.* (in *F.*, boor-dôn). Vide **BORDONE**.

bourrée (boor-rā), *F.* A lively old Spanish or French dance in 4-4 or 2-4 time. The second and fourth quarters of the measure divided. Used as an *alla breve* movt. in old suites. See chart of dance-rhythms.

boutade (boo-tād), *F.* 1. An instrumental spectacular fantasia. 2. An old French dance. 3. A short ballet, impromptu.

bow. An elastic wooden rod with horse-hairs (in recent cases, gut-thread) stretched from the bent head or *point* to a movable *nut*; the hair being drawn over strings sets them in vibration. **bowhair.** Hair used in making the bows. **bowhand.** The right hand. **bowing.** 1. The art of using the bow. 2. The sign for bowing. The direction in which the bow is drawn is indicated by *down-bow* (marked ∇) from nut to point; or *up-bow* (marked \vee or \wedge) from point to nut. The back of the bow is sometimes used, and indicated by *sul* or *col legno*, "with the wood." The bow may be allowed to bounce on the strings (the *bouncing* or *springing* bow), the *spiccato* (marked by dots over the notes) being played with a loose wrist near the middle of the bow; the *saltato* being with higher leaps. **bow instruments.** String instruments played with a bow. **bow guitar.** A violin shaped like a guitar; vide also **PIANO-VIOLIN**, and **BOW-ZITHER**.

boyau (bwā-yō), *F.* Gut-strings. **boyaudier** (bwā-yōd-yā). A maker of them.

bozzetto (bōd-zēt'-tō), *I.* Sketch.

B-quadratum, **B-quadrum**, *L.* 1. Vide **B**. 2. B-natural.

brabançonne (brā-bān-sūn). The Belgian or Brabantine national hymn.

braccio (brāt'-shō), *I.* "Arm." A

term applied to instruments held up to the neck, as *viola da b.*, an arm-cello. Vide **VIOLA**.

brace. 1. A character used to connect staves. 2. Leather slides on drum-cords.

branches. Parts of a trumpet that conduct the air.

bran de inglaterra (brān dē ěn-giā-tēr'-ra), *Sp.* An old Spanish dance; the English Brawl.

bran(s)le (brān'-lō), *F.* A lively old dance, 4-4 time, led in turn by couples.

brass. General term for the instrs. made of brass (or **brass-wind**).

brass-band. A military band of only brass instruments.

Bratsche (brāt'-shē) (pl. -en), *G.* Viola.

Brautlied (browt'lēt), *G.* A wedding-song. **Brutmesse.** Music before the wedding.

Bravour (brā-foor'), *G.* Bravura. **Bravour-arie** or **-stück**, *G.* A florid song or piece.

bravura (brā-voor'), *I.*, **bravoure** (brā-voor), *F.* Dexterity, dash. **aria di b.** A show-piece. **con b.** With brilliancy. **b. mezza.** Medium difficulty.

brawl(e). An old dance in a circle.

break. 1. The point at which one register ends and another begins. 2. Slips of various kinds in tone production. 3. In a stop, the abrupt return to an octave lower, due to insufficient pipes. 4. In compound-stops, a point where the relative pitch changes.

breakdown. An hilarious negro clog.

breit (brit), *G.* Broad, slow.

Brettgeige (brēt'-gi-gē), *G.* A pocket fiddle.

breve (*E.*, brēv—in *I.*, brā'vé). **brève** (brēv), *F.* 1. Formerly the shortest note, now the longest, equal to two whole notes. 2. In old music—one-half the longa. **alla breve.** To the breve, i. e., a half note to each beat, formerly four minims to the measure, and in quick time; it is indicated by a common-time signature, with a ver-

tical bar through it; also called *alla cappella*, or *tempo maggiore*.

bre'viary. A book of matins, lauds, and vespers.

Bré'vis, *L.* and *G.* A breve.

bridge. 1. A piece of wood on which strings rest; itself rests on the resonance box or board, to which it transmits vibrations.

brief. 1. A bass-viol bridge. 2. Breve.

brilliant(e) (bré-yán(t) in *F.*, in *I.* bríl-lán'té). Brilliant.

Brillenbäse (bríl'-lén-bés-sé), *G.* "Spectacle basses," on account of its resemblance to a pair of spectacles; a name for the abbreviated form of a bass tremolo, two half notes with thick connecting bar.

brindisi (brín'-dē-zē), *I.* A drinking-song.

brío (bré'ò), *I.* Vigour; fire. *con brío*, or *brío'so*. With spirit; vivacity.

brisé (bré-zá), *F.* Broken, as chords. **cadence b.** A trilling grace.

broach. An old instr. played with a crank.

broderies (bród-ré), *F.* Ornaments.

broken. Vide (interrupted) **CADENCE**; of chords whose notes are not taken simultaneously, but in arpeggio; so **broken octaves**.

brok'ing. Quavering.

B-rotundum, *L.* 1. Flat sign, *b.* 2. The note B flat.

Brummeisen (broom'mí-zén), *G.* Jew's harp.

brummen (broom'mén), *G.* To hum, to drum. **Brummer**. Drone. **Brummtou**. Drone. **Brummstimmen**. Humming voices.

bruscament'e, *I.*, **brusquement** (brúsk-mán), *F.* Brusquely.

Brust (broost), *G.* The breast or chest, hence **B-ton** or **-stimme**. Chest voice. **Brust'werk**. The middle pipes of an organ.

buca (boo'-ka), *I.* Sound-hole.

buce'na, *L.*, **buccina** (boot-ché'-na), *I.* An ancient curved trumpet.

Büchse (búkh'-sé), *G.* Boot (q. v.).

Buch'stabentonschrift, *G.* Alphabetical notation.

bucol'ic, *E.*, **buccol'ica**, *I.*, **bucolique** (bü-kò-lék), *F.* Pastoral.

buffa (boof'fä), or (-ò), *I.* Comic; a comic singer. **buffo carica'to**. Comic character. **aria buffa**. Comic aria. **opera buffa**. Comic opera. **buffo'ne**. Comic singer. **buffonesco**, **-amente**. Burlesque(ly).

buffet. Organ case. **buffet organ**. A small organ.

bugle. 1. A hunting and military horn in 3 or more keys (B \flat , C, E \flat) having 7 harmonic tones. 2. The key-bugle with 6 keys (inv. in 1815 by Halliday, and named by him after the Duke of Kent) has a chromatic compass b-c'''. 3. Valve-bugle. Vide **SAXHORN**.

bugle horn. A hunting-horn.

Bühnenweihfestspiel (bü'-nén-vi-fésh't-shpél), *G.* "Stage-consecrating-festival-piece." Wagner's name for his opera "Parsifal."

Bund (boont), *G.* Fret. **bundfrei**. Fret free. Vide **CLAVICHORD**.

Bunge (boong'-é), *G.* A kettle-drum.

bungen (boong'-én), *G.* To drum.

buonaccordo (boo-ón-ák-kór'-dò), *I.* A child's spinet.

buono(-a) (boo-ò-nò(à)), *I.* Good. **b. nota**. An accented note. **b. mano**.

A skilful hand.

buras'ca, *I.* A comp. descriptive of a storm.

bur'den. 1. A regular refrain. 2. The bass. 3. The drone.

buria (boor'-la), *I.* A quip. **burian'-do**, **burles'co**, **burlescamen'te**. Facetious(ly). **burles'ca**, *I.*, **burlesque** (bür-lésk), *F.* A travesty. **burlet'-ta**, *I.* A light farcical work.

burre (bür), *F.* A dance melody.

bur'then. Burden.

busain (bü-sáh), *F.*, **Busaun** (boozown'), *G.* A 16-ft. reed-stop on the pedal.

busna (boos'na), *I.* A species of trumpet.

bussone (boos-sò'-né), *I.* Obs. instr. of bassoon type.

button. 1. The knob on a violin-base, etc. 2. An accordeon-key. 3. A leather-disk on the wire of a tracker.

bux'ea tibia, *bux'us*, *L.* Ancient 3-holed flute.

bys'synge songes. Early English lullabies.

C

(For German words not found here look under *K.*)

C (*G.*, *C* (tsā), *F.*, *ut*; *I.*, *do.*)
 1. A musical pitch (mid-*C* or *c'* has 256 vibrations, "philosophical pitch"; *c''*, 522, international pitch). *c'* called **middle-c** from its position on the piano key-board, is the tonic or key-note of the normal major scale. 2. All the octaves of this pitch. 3. The major key having neither flats nor sharps; the minor key relative to *E* flat major. **C reversed**, an old sign indicating a decrease of one half of the note-values. 4. Vide *TIME* and *NOTATION*.
cabalet'ta, *I.* "A little horse." Hence a song (usually a rondo with variations) with an accompaniment in triplets suggesting hoof-beats.
cabinet d'orgue (kāb-i-nā dôrg), *F.* Organ-case.
cabinet organ. A small reed-organ.
cabinet pianoforte. An upright piano.
cabis'cola, *L.* Precentor.
caccia (kāt'chā), *I.* A hunt. *alla c.* In hunting style.
cachée (kā-shā), *F.* Hidden (as fifths).
cachucha (kā-choo'-chā), *Sp.* A dance like the bolero.
cacofonia (kā-kō-fō-nē'-ā), *I.*, **cacophonie** (kā-kō-fō-nē), *F.*, **cacophony**, *E.* Discord. **cacofon'ico**, *I.* Discordant.
ca'dence, *E.* (in *F.* kā-dāns), **ca'dens**, *L.*, **cadenza** (kā-dēn-tsā), *I.*, **Kadenz** (kā-dēnts'), *G.* 1. Literally "a fall," hence, the subsidence of a melody or harmony to a point of rest; thence any concluding strain, rising or falling. Harmonic cadences are of the following sorts: (a) When the chord of the dominant is followed

by the chord of the tonic, with the roots of both chords in the bass and the root of the second chord doubled in the highest voice, it is called a **perfect authentic cadence**; when the first chord has other than the root in the bass, or when the highest voice does not take the tonic in the last chord (takes the third for instance), this cadence is called an **imperfect authentic cadence**. Other names for the authentic cadence are, **whole, perfect, full or complete cadence**; **cadence parfaite** (pār-fēt), *F.* **voll'kommene**, or **eigentliche** (i-'khēnt-lkh-ē)**Kadenz**, *G.* (b) When the cadence is formed by a subdominant chord followed with a tonic, the cadence is called **plagal** (popularly **church or amen cadence**); **cadence plagale** (plā-gāl), *F.*; **Plagal'kadenz**, *G.* (c) When a subdominant chord is followed by a dominant and a tonic, it is called a **mixed cadence**. (d) When the mediant is prominent the *c.* is called a **medial cadence**. (e) When the tonic or some other chord is followed by the dominant the cadence is called a **half-cadence, semi-cadence, imperfect cadence, half-close**; *c. imparfaite* (ān-pār-fēt) or *c. sur la dominante* or *c. irrégulière* (ēr-räg-ül-yār), *F.*; **unvollkommene** or **Mittel Kadenz**, *G.* (f) When the chord of the dominant apparently preparing a close, is followed by other than the tonic harmony the progression is called a **deceptive, avoided, broken, interrupted, irregular or surprise cadence**; **cadence évitée** (ā-vī-tā) or **interrompue** (ān-tēr-rôn-pū), or **rompue**, *F.*; **cadenza d'ingann'o**, *c. sfuggita* (sfood-jē'-tā) or **fin'ta**, *I.*; **Trug'kadenz** or **-schluss**, or **ab'gebrochene K.**, *G.* (g) When various modulations are introduced between the dominant and its tonic, the cadence is said to be **suspended**; or **sospesa** (sôs-pā'-zā), *I.* (h) When any dissonant harmony is followed by a consonance the French call this a **cadence pleine** (plēn).

- (i) A cadence of any kind in which the chords have their roots in the bass is called a **radical cadence**.
2. When the cadence is highly ornate it is called **floritu'ra** or **florita** (fē-ō-rē-tā). So the word **cadenza** has in English and Italian, and the word **Kadenz** in German, a wide use for designating the florid passage preceding the actual cadence. This may be vocal or instrumental, may go up as well as down, and may be written out by the composer or some other musician or left to the skill of the performer. This cadenza usually follows a sustained chord in the second inversion (a 6-4 chord) with a fermate or hold-mark over it (in *F. pointe d'orgue*). The Germans accordingly call this an *auf'gehaltene Kadenz*, the *F.* call it a *pointe d'orgue*.
3. The French use cadence of a brief trilling ornament as *c. brillante*, or *c. perlée*; *c. pleine* is a trill.
4. Cadence is used of rhythm and velocity also as the "cadence" of double-time in a military sense, is 180 steps to the minute.
- ca'dent**. An old ornament like a short anticipation.
- c(a)esu'ra**, *E.*, *I.*, and *L.* **caesura** (sē-zūr), *F.* 1. A minor rhythmic pause dividing a line or period; hence, 2. The last accented note preceding a **caesura**. **c. tedesca**. A 10-stringed zither.
- caisse** (kēs), *F.* A drum. **c. plate** (plāt). A shallow side-drum. **grosse** (grōs) *c.* The bass-drum. **c. roulan-te** (-roo-lānt). The side-drum, of wood. **caisses claires** (kēs-klār). The drums.
- cal'amus**, **c. pastoralis**, or **tibialis**, *L.* A reed used by shepherds.
- calan'do**, *I.* Diminishing and retarding.
- calandro'ne**, *I.* A small clarinet.
- calascione** (kā-lā-shi-ō-nē), *I.* A 2-stringed guitar of lower Italy.
- calata** (kā-lā-tā), *I.* A lively dance in 2-4 time.
- calcando** (kal-kān'-do), *I.* Hurrying.
- Calcant** (kāl'-kānt), *G.* Bellows-treader.
- Calli'ope**. 1. The Greek muse of heroic verse. 2. An instr. played by an engine that fills its metal pipes with steam instead of air.
- callithump'ian**. Vide SHIVAREE.
- calma** (kāl-mā), *I.* Calm. **calma'to**. With calm.
- calore** (kā-lō'-rē), *I.* Warmth. **Calo-ro'so**. Animated.
- cambiare** (kā-m-bi-ā-rē), *I.* To change. **nota cambia'ta**. Changing note.
- cam'era**, *I.* Chamber, used in distinction from a large auditorium, as *musica di c., sonata di c., alla c.*
- camminan'do**, *I.* Andante.
- campana** (kā-m-pā-nā), *I.* A bell.
- campanel'la** (or o), *I.* A little bell.
- campanile** (nē'-lē), *I.* A belfrey.
- campanol'ogy**. The art of ringing or making bells. **campano'ne**, *I.* A great bell. **campana'rum con-cer'tus**, or **modula'tio**, *L.* Chimes.
- campanarum pulsa'tor**, *L.* A ring-er of bells.
- canarder** (kā-nār-dā), *F.* To imitate a duck; to *conac*.
- canarie** (kā-nā-rē), *F.*, **cana'ry**, **ca-na'ries**, *E.*, **canario** (kā-nā-rī-ō), *I.* A lively old dance in 3-8, 6-8 or 12-8 time. Named from the Canary Isl-ands.
- cancan** (kān-kān). A boisterous French dance.
- cancel**. The natural sign, ♮. **cancel-latum**, *L.* Vide B.
- Cancellen** (kān'-tsel-lēn), *G.* Grooves in an organ.
- can'crizans**, **cancrica'nus**, *L.*, **can-crizzante** (kān'-krīd-zān'-tē), *I.* Retrograde. Vide CANON.
- canere** (ka'nē-rē), *L.* To sing; to play.
- cangiare** (kān-jā-rē), *I.* To change; to alter.
- can'na**, *I.* A reed, or pipe. **c. d'an-ima**. Flue-pipe. **c. a lingua**. Reed-pipe.
- cannon-drum**. East Indian tomtom.
- can'on** (in *F.*, kā-nōn), **canone** (kā-nō'-nē), *I.*, *G.* Canon or Kanon (kā-

nōn). The most rigid form of imitation, a subject (antecedent) being followed accurately by an answer (consequent); once the playground of musical ingenuity, all forms of complication being indulged in. A canon written out completely was full or *aper'to*. Often only the antecedent (or canon) was written out, the consequent (now called *fuga* or *consequenza*) being left to the performer's skill; this was called *close* or *chiuso* (kī-oo'-zo). If the entrances of the other parts were indicated by cabalistic signs, it was a *riddle-canon* (*Räthsel-Kanon*), or *enigmatical* or *enigmatic*. Canons were named by the interval between answer and antecedent and by the general treatment as in *Imitation* (q. v.).

canonic hours. Vide *HORÆ*.

cano'nici, L. The Pythagoreans, who developed musical science from the abstract mathematics of intervals; opposed to *Aristoxenos* and the *harmonici*, who developed it from the actual practice of music.

cantabile (kān-tā'-bl-lē), *I.* Lyrical.

cantajuolo (kān-tā-yoo-ō'-lō), **cantamban'ca, I.** A street singer.

cantamen'to, I. Air; cantilena.

cantan'do (kān-tān'-dō), *I.* In a melodious, singing style.

can'tans, L. Singing.

cantan'te, I. A singer; also a vocal part. *c. arioso.* A form of melody transitional between air and recitative.

cantare (tā'-rē), *I.* To sing. *c. di maniera* (mān-yā'-rā) or *maniera'ta.* To sing with mannerism. *c. a orecchio* (o-rēk'-kī-ō). To sing by ear. *c. a aria.* To sing with improvised cadenzas.

cantarina (rē'-nā), *Sp.* A woman-singer.

cantata (kān-tā'-tā), *I.*, **cantate** (kān-tāt), *F.*, **Cantate** (kān-tā'-tē), *G.* 1. Originally, something sung, in distinction to something played (*sonata*). 2. Now a work for chorus and solo, often with orchestral accompaniment;

a short oratorio of a narrative style; a short opera not meant for the theatre. *c. amoro'sa, I.* A cantata having love for its subject. *c. mora'le* or *spiritua'le.* A *sacred* cantata designed for the church. **cantatil'la, cantatille** (tē'-yū), **cantati'na.** A short cantata; an air preceded by a recitative.

canta'tor, L. A singer; a chanter.

cantato're, I. A male singer. **cantatrice** (trē-chē). A female singer. *c. buffa.* A woman who sings in comic opera.

cantato'rium, L. The Roman Catholic book containing the music of the Antiphony and Gradual.

Canterei (kān'-tē-rī), *G.* 1. The dwelling-house of the cantor. 2. A class of choristers.

canterellare (kān-tē-rēl-lā'-rē), *I.* To sing softly. **canterellan'do.** Singing softly.

canti carna'scialeschi (cār-nā-shā-lēs'-lē), **canti carnevali** (kār-nē-vā'-lē), *I.* Songs of the carnival week.

can'ticles, E., **can'tico, I.**, **cantique** (kān-tēk), *F.*, **can'ticum, L.** 1. Biblical lyrics, the Song of Songs (**canticum canticorum**). 2. A sacred chant with scriptural text. 3. The *cantica majora* include the Magnificat, Benedictus and Nunc dimittis. The *cantica minora* are seven texts from the Old Testament.

can'tillate, E. To recite with occasional musical tones; hence, **cantillation.**

cantilena (kān-tī-lā'-nā), *I.* The melody; air.

cantilla'tio, L. A singing style of declamation.

cantino (tē'-nō), *I.* The smallest string.

can'to, I. 1. A song; a melody; the voice: *col canto.* "With" (i. e., adopting the time and expression of) the voice or melody. 2. The art of singing, as *il bel canto*, the old art of allegedly perfect production. 3. The highest part in concert music. 4. The soprano voice. 5. The high-

est string of an instrument. **c. a cappella**. Vocal music without accompaniment. **c. ambrosiano**. Ambrosian chant (Vide CANTUS). **c. armonico**. A part song. **c. clef**. The C clef on the first line. **c. concertante** (kôn-chér-tân'-tê). The treble of the principal concerting parts. **c. cromático**. Chromatic melody. **c. fermo**. 1. A chant or melody. 2. Choral unison. 3. Cantus firmus. **c. figurato**. A figured melody instead of figured bass (q. v.). **c. fiorit'to**. A much ornamented air. **c. funebre**. Funeral song. **c. gregoriano**. The Gregorian chant. **c. plano**. Plain chant. **c. necessario**. A principal part. **c. primo**. The first treble or soprano. **c. recitativo**. Recitative. **c. ripieno**. Vide RIPIENO. **c. rivolta'to**. The treble inverted. **c. secondo**. The second treble. **c. semplice**. A simple song. **cantolla'no**, *Sp.* Precentor. **cantor**, *L.* Singer. **c. choralis**. Precentor. **cantori** are the singers that sit near the cantor, on the left side; opposite to **decani**, those on the dean's side. **can'tus**, *L.* 1. A song; a melody. 2. The treble or soprano part. **c. Ambrosianus**. The four chants introduced by St. Ambrose, in the fourth century, supposed to be derived from Greek melodies. **c. figura'lis** (or **figuratus**). Mensurable music; melody with figurate embellishment. **c. firmus**. (a) The melody originally given to the tenors, later to the sopranos; (b) plain song; (c) a theme or air chosen for counterpoint; this air remains the same, i. e., "firm," as the different voices take it, while the accompanying voices always change; in distinction to the **c. f.** they are called the *counterpoint* (q. v.). **c. coronatus**. A *c. fractus* when accompanied by a fa-burden. **c. durus**. A song modulating into a key with one or more sharps, almost the same as "major key." **c. eccle-**

siasticus. Church-music, particularly plain song; also the singing of the liturgy. **c. fractus**. Broken melody. **c. Gregorianus**. A melody introduced by St. Gregory. **c. planus**. Plain song. **c. mensurabilis**. Regular, or measured, melody. Vide MENSURABLE MUSIC. **c. mollis**. Song in the minor. **ca'nun**, *Tur.* A Turkish zither. **canzona, canzone** (kân-tsô'-nê), *I.* 1. A folk-song. 2. A part-song. 3. An instrumental work, in two or three parts, with passages in imitation, somewhat like the madrigal. **canzonaccia** (nât'-châ). A low song. **canzoncina** (chê'-nâ). A short canzone, or song. **c. sacra**. A sacred song. **canzonet, canzonnet'ta, canzonina**. A short canzone. **canzoniere** (tsôn-ya'-rê). A song-book. **caoine, caoineadh** (kû-ên'-ê-û), *Irish*. A funeral song. **capis'col**. A precentor. **capis'trum**. A face bandage worn by ancient trumpeters. **capo** (kâ'-pô), *I.* The head or beginning. **da capo** (return and play again), from the beginning. **capo d'opera, capo-lavoro**. Master-piece, chief work. **c. violino**. The first violin. **capo-dastro, c. di tasto**. Vide CAPOTASTO. **c. d'instrumenti**. Leader. **c. d'orchestra**. The conductor. **capodastre** (kâp-ô-dâstr), *F.* Capotasto. **capo'na**. A Spanish dance. **capotasto** (kâ-pô-tâs'-to), *I.* 1. The nut of a fingerboard. 2. A strip fastened across a fretted fingerboard and serving as a movable nut to raise the pitch of all the strings at once. **cappel'la**, *I.* 1. A chapel, or church. 2. A band of musicians. A **c.** or **alla c.** (a) Without instrumental accompaniment. (b) *Alla breve*. **da c.** In solemn church style. **cappello chinese** (kê-nâ'-zê), *I.* Vide CHAPEAU. **caprice**, *E.* and *F.*, **capriccio** (kâ-prêt'-chô), *I.* A whimsical work of in-

- regular form. **capriccietto** (chět'-tò), *I.* A short caprice. **capricciosamente**, **capriccio'so**, *I.*, **capricieusement** (kă-prēs-yüz'-măn), **capricieux** (kă-prēs-yü), *F.* Capriciously.
- captan'dum**, *ad, L.* Takingly, brilliantly.
- caput scho'lae**, *L.* Precentor.
- caractères de musique** (kăr-äk-tăr dü mü-zêk), *F.* Musical symbols.
- caramillo** (kă-ră-mël'yô), *Sp.* A flag-colet.
- carattere** (kă-răt'-tă-rê), *I.* Character, dignity.
- caressant** (kă-rēs-săn'), *F.*, **carezzando** (kă-rêd-zăn'-dô), **carezzevole** (ză'-vô-lê), *I.* Caressing; tender.
- carica'to** (kă'-tô), *I.* Exaggerated.
- carillon** (kă-rê-yôn), *F.* 1. A set of fixed bells on which tunes may be played by hand or mechanism. 2. A composition suggesting or using bells. 3. The simultaneous clashing of many large bells. 4. A bell-like stop.
- c. à clavier**, *F.* A set of keys and pedals, acting on bells. **carillonner** (kă-rê-yô-nă'), *F.* To ring bells. **carillonneur** (nür), *F.* A bell-ringer.
- carità** (kă-rê-tă'), *I.* Tenderness.
- Carmagnole** (kăr-mîn-yôl), *F.* A famous French revolutionary song. It derived its name from the town Carmagnola.
- carmen**, *L.* A song. **c. natalitium**. A carol of the Nativity.
- carol**. 1. A song of joy and devotion. 2. Ballads for Christmas and Easter. 3. An old circling dance.
- caro'la**, *I.* A circling dance, resembling the Carmagnole. **carolet'ta**. A little dance.
- carrée** (kăr-ră), *F.* A breve.
- carrure des phrases** (kăr-rür-dă frăz), *F.* The balance of the phrases.
- cart'el**, *E.*, **cartelle** (kăr-têl), *F.* 1. The first draft of a score. 2. A sheet of hide or varnished cloth on which music could be sketched and erased.
- cartellone** (lô'-nê), *I.* A catalogue of operas to be performed.
- cas'sa**, *I.* The drum. **c. grande**, **c. militare**. The great drum. **c. armonica**. The body (as of a 'cello).
- cassa'tio**, *L.*, **cassazione** (kăs-să'-tsi-ô'-nê), *I.* 1. The final number. 2. A serenade consisting of instrumental pieces.
- castagnetta** (kăs-tăn-yêt'tă), *I.*, **castagnettes** (kăs-tîn-yêt'), *F.*, **castagnole** (kăs-tăn-yô'-lê), **castañetas** (kăs-tăn-yă'tăs), **castanuelas** (kăs-tăn-yoo-ă-lăs), *Sp.*, **castanheita** (kăs-tăn-yă'-tă), *Port.*, **castanets**, *E.* Small, concave shells of ivory or hard wood, carried in the hand and rhythmically snapped by dancers in Spain and other countries.
- castrato** (kăs-tră'-tô), *I.* An artificial male soprano or alto; a eunuch.
- catch**. A round in which the singers catch up their lines at the cue; usually with humorous and ambiguous effect.
- catena di trilli** (kă-tă'-nă), *I.* A chain of trills.
- catgut**. A small string for violins, made of the intestines of sheep and lambs, rarely of cats.
- catling**. A lute-string of smallest size.
- cattivo** (kăt-te'-vô), *I.* "Bad." **c. tempo**. The weak beat.
- catzoze'rath**. Hebrew trumpet.
- cauda**, *L.* The tail of a note.
- cavallet'to**, *I.* 1. A cabaletta. 2. A small bridge. 3. The break in the registers.
- cavata** (kă-vă'-tă), *I.* 1. Tone-production. 2. A recitative; a cavatina.
- cavatina** (kă-vă-tê'nă), *I.*, **cavatine** (kăv-ă-tên), *F.* A melody of one strain only.
- c-barré** (üt-băr-ră), *F.* Vide BARRED C.
- c-clef**. The tenor clef; wherever it stands it indicates middle C.
- C-dur** (tsă-door), *G.* The key of C major.
- cebell'**. A theme in common time with variations and alternation of high and low notes. A sort of English gavotte.
- cecilium** (sü-sê'-li-üh), *F.* A key-board reed instr. the size and shape of a

'cello, the left hand playing keys, the right working bellows.

cedez (să-dă), *F.* Decrease!

celamustel (să-lă-mŭ-stël), *F.* A harmonium with unusual imitative stops.

celere (chă-lă-rě), *I.* Rapid. **celerità** (rĭ-tă'), Rapidity.

céleste (să-lěst), *F.* Celestial, applied to stops of soft, sweet tone, and to a piano pedal of the same effect.

celestina (chă-lěs-tě-nă), *I.* 1. A 4-ft. stop. 2. A tremolo stop in reed organs.

cell. Vide **ELLIS** (B. D.).

'cello (chěl'lō). Abbr. and common name of *violoncello*. **cello'ne**. A 'cello inv. by Stelzner gaining increased sonority by its method of stringing.

cembalo (chăm'bă-lō), **cembolo** (chăm'-bō-lō), *I.*, **cembal** (săn-băl), *F.* 1. A harpsichord. 2. A cymbal. **cembalista**, *I.* A player on either. **cembal d'amour**, *F.* A very large harpsichord. **tutto il c.**, *I.* Loud pedal. **c. onnicordo**, *I.* Proteus. **cembalist**, *E.* A player on the harpsichord.

cembanel'la, **cennamel'la**, *I.* A flute.

cent, *E.* The hundredth part of an equal semitone. Vide **ELLIS** (B. D.).

cento (chăn-tō), **cento'ne**, *I.*, **centon** (săn-tôn), *F.* 1. The Gregorian antiphony. 2. A patchwork or medley.

cercare (chăr-kă-rě), *I.* To search. **c. la nota**. A common effect in singing where a note taken by skip is lightly anticipated with a short grace.

cer valet, **cervelat**. An obsolete clarinet.

Ces (tsěs), *G.* The note C flat. **Ces-es**. C double flat.

cesura, **cesure**. Vide **CÆSURA**.

cetera (chă-tě-ră), *I.* A cittern.

c. f. Abbr. of *Cantus firmus*.

cha chi (chă-chě), *Chinese*. A chromatic kin.

chacóna (chă-kō-nă), *Sp.*, **chacónne** (shă-kŭn), *F.*, **ciaccona** (chăk-kō-nă), *I.* A slow dance probably Spanish in origin; in 3-4 time with a

groundbass; almost always in major, in contrast with the *passacaglia*; and generally in form of variations.

chair organ. Vide **CHOIR ORGAN**.

chalameau, *F.*, **chalumeau** (shăl-ŭ-mō), *F.*, **Chalāmau**, **Chalāmaus** (shăl'-ă-mows), *G.* 1. An ancient pipe blown through a calamus, or reed. 2. The low register of the clarinet; as a direction it means "an octave lower," being cancelled by *clar.* or *clarinet*. 3. The chanter of a bag-pipe.

chalil (kă-lēl), *Heb.* Hebrew pipe or flute.

chalotte (shă-lôt'). A tube to receive a reed.

chamber music. Music composed for a small auditorium, as a string quartet or a pianoforte trio.

chamber-organ. A cabinet organ.

chang. A Persian harp.

change. 1. A tune rung on a chime.

2. Vide **MODULATION**. 3. Mutation.

4. (a) **changing-note**. A note foreign to the immediate harmony and entering (unlike the passing-note) on a strong beat; when two or more appear simultaneously they make a **changing-chord**. (b) In old counterpoint, a passing discord entering unaccented and then skipping.

changeable. Used of chants that may be sung either in the major or minor mode.

changer de jeu (shăn-zhă dŭ zhŭ), *F.* To change the stops.

chanson (shăn-sôn), *F.* A song; a ballad. **c. bachique** (bă-shěk). A drinking-song. **c. des rues** (dă-rŭ). A street-song; a vaudeville. **chansonnette** (nět). A little or short song. **chansonnier** (sŭn-yă). A song-writer; a book of songs.

chant. 1. Originally a song, and still so meant in the French word (vide below), since the Gregorian time used of vocal music marked by the recitation of many syllables on one tone, and employed for prose texts such as the Canticles and Psalms. There are two sorts of chant, the Gregorian and the

- Anglican. (a) The Gregorian is a short tune to be repeated in successive sections of prose; it has 8 tones and is in four parts; the *intonation* (or *inchoatio*) or opening notes; the *first reciting note* (or *dominant*); the *mediation*; the *second reciting note* (or *dominant*); the *termination* (ending or cadence). (b) The Anglican omits the *intonation* and differs in the rhythm and mode but has the same monotone recitation with modulations in the middle (mediation) and end (termination). The Anglican has two parts of 3 and 4 measures, 7 in all; this is the *single* chant, there are also *double*, *triple*, and *quadruple* forms of proportionate length. In chanting, the fitting of the unequal phrases to the music is called *pointing*, and consists of reciting them strictly within the duration of the notes except those of the 1st and 4th measures which are enlarged to fit the words. Words to be sung to the cadence are cut off from those to be sung to the reciting-note, by a vertical line called the *cadence-mark*. 2. Any recitation of chant-like character. 3. A tone. 4. A *cantus firmus*. 5. Vide PLAIN-CHANT. 6. Vide CHANGEABLE. 7. **Free-chant.** A form in which the hemistichs consist of only 2 measures. 8. Roman Chant-Gregorian. 9. **Phrygian chant.** One intended to provoke wrath.
- chant** (shān), *F.* Song; tune; vocal part. *c.* **amoureux.** Love song. *c.* **d'église**, or **grégorien.** Gregorian chant. *c.* **égal**, *c.* **en ison.** Chant on one tone, or with one interval of two tones. *c.* **figuré.** Figured counterpoint. *c.* **funèbre.** Funeral song. *c.* **royal.** A sacred song; or a prayer for the monarch; the mode in which such prayer was sung. *c.* **sur le livre**, i. e., "on the book," vocal counterpoint extemporized on a printed *cantus firmus*.
- chanter**, *E.* 1. One who chants. **arch-c.** The leader of the chants. 2. The tenor, or melodic pipe of a bag-pipe.
- chanter** (shān-tā), *F.* To sing. *c.* **à livre ouvert** (ā lēv-roovér). To sing at sight. **chantant(e).** Lyric. *basse c.* Vide BASS. **café c.** (kā-fā-chān-tān). A music hall. **chanté(e)** (shān-tā). Sung. **chanteur (euse).** A male (female) singer. **chantonner.** Canterellare.
- chanterelle** (shānt-ū-rēl), *F.* The highest and smallest string of an instrument.
- chanterie** (shān-trē), *F.* **chantry**, *E.* A chapel endowed for daily mass.
- chanterres** (shān-tēr), *F.* 10th century ballad-singers.
- chan'tor**, *E.* A singer in a cathedral choir.
- chantre** (shāntr), *F.* Choir-leader. **grand c.** Precentor. **second c.** A chorister.
- chapeau** (shā-pō), *F.* A "hat;" a tie. *c.* **chinois** (shēn-wā). A set of small bells arranged on a frame like a Chinese hat. Cf. CRESCENT.
- chapel.** Musicians in the retinue of a great personage.
- chapelle** (shā-pēl), *F.* Cappella.
- characteristic.** Strongly individual in character, or mood, used of a composition (as **Charakterstück**, *G.*). *c.* **note** or **tone.** The leading-tone or any tone peculiar to a key. *c.* **chord.** The principal chord. **Charakterstimme**, *G.* A solo-stop.
- charivari** (shā-rī-vā'-rī), *F.* Vide SHIVAREE.
- chasse** (shās), *F.* The hunt. **à la c.** In hunting style.
- chatsoteroth.** A Hebrew trumpet.
- che** (kā), *I.* Than, that, which.
- che chi** (kā-kē). One of the eight species of Chinese music.
- chef** (shēf), *F.* Leader, chief. **chef-d'attaque** (dāt-tāk). 1. The leader, or first violin. 2. Leader of a chorus. **chef-d'œuvre** (shā-düvr). Masterpiece. **chef-d'orchestre** (shēf-dōr-kēstr). The leader. **ch. du chant.** Leader of an opera chorus.
- cheipour.** A Persian trumpet.
- chel'idonizing.** Singing a spring or "swallow song."

chel'ya. 1. Vide LYRE. 2. Old name for viol.

cheng (chěng). A Chinese mouth-organ, a gourd with many free reeds; it suggested the invention of the harmonium.

cheng chi (chěng-chē). One of the eight species of Chinese music.

cherub'ical hymn. The Prisaigion.

chest of viols. A group or set of viols, two basses, two tenors, and two trebles.

chest tone, chest voice. The lowest register of the voice.

chevalet (shěv-ā-lā), *F.* Bridge.

cheville (shě-vē-yě), *F.* Peg.

chevroter (shěv-rō-tā), *F.* To bleat like a goat, hence, **chevrotement** (shě-vrōt-mōn). A tremor or shake in singing.

chiarenta'na, I. An Italian country dance.

chiarina (kē-ā-rē-nā), *I.* A clarion.

chiaro (kē-ā'-rō), *I.* Clear, pure. **chiaramen'te.** Brightly, purely. **chiarrezza** (rēd-zā). Clearness. **di c.** Clearly.

chiave (kē-ā'-vē), *I.* 1. A clef. 2. Key. 3. Tuning-key. 4. A failure. 5. **c. maestro.** The fundamental key or note.

chiavette (vēt'-tē), *I. pl.* Transposing clefs of the 16th century; of which the **high c.** indicated that its line was to be read a third higher, the **low c.**, a third lower. Thus the C clef might indicate **e** or **c**; or **a**, or **ā**.

chickera (kē-kē-rā) or **chikarah.** A Hindu bow instrument.

chiesa (kē-ā'-zā), *I.* A church. **da c.** For the church, or in sacred style, as *sonata* or *concerto da chiesa*.

chiffre (shifr), *F.* A figure in thorough bass. **basse chiffre** (shif-frā). Figured bass.

chifonie (shē-fō-nē'), *F.* Old name for hurdy-gurdy.

chime. A set of bells tuned to a scale. **chime-barrel.** Portion of the mechanism for ringing a chime.

chimney. A tube in the cap of a stopped pipe.

Chinese flute. Bamboo flute.

Chinese hat. Vide CHAPEAU.

Chinese scale. Five notes without semitones; the music is written on five perpendicular lines, the pitches indicated by distinctive names.

chinnor, chinor. Vide KINNOR.

chirimia (chē-rē-mē'-ā), *Sp.* The oboe; clarion.

chirogym'nast. A mechanical contrivance for exercising the fingers.

chi'roplast (kī'rō). A device of gloves and bars, inv. 1814 by Logier, to keep the hands and fingers of piano-players in the right position.

chitarra (kē-tār'-rā), *I.* 1. A guitar, a cithara. **c. coll'arco.** A violin with guitar-shaped body. **chitarris'ta.** One who plays on the guitar. **chitarrina** (rē'-nā). Small Neapolitan guitar. **chitarro'ne.** A double guitar.

chiterna (kē-tēr'-nā), *I.* Quinterna.

chiuso (kē-oo'-zō), *I.* Closed. Vide CANON and BOCCA. **chinden'do.** Closing.

Chladni's figures. Vide NODAL FIGURES.

choeur (kūr), *F.* Choir, chorus. **à grand c.** For full chorus.

choice note. An alternative note.

choir. 1. A body of singers usually in a church. 2. Their place in the church. 3. A subdivision of a chorus or orchestra. **c. organ.** Vide ORGAN. **grand c.** The combination of all the reed-stops.

Chor (kōr), *G.* Same as Choir 1, 2, 3; also on the piano, or organ, a unison, i. e., all the strings or pipes belonging to one digital or pipe; hence a piano with 3 strings to each tone is **drei-chörig**.

chora'gus, chore'gus (kō). The donor of a choral or dramatic work. At Oxford the director of Church music.

cho'ral. Pertaining to a choir or chorus. **choral service.** A service in which the entire liturgy is intoned or chanted.

cho'rale, Choral (kō-rāl'), *G.* 1. Choral psalm or hymn. 2. Early German-Protestant hymn.

chora'leon. Vide *ÆOLOMELODICON*.
choraliter (kō-rāl'-l-tēr), **choralmās-**
sig (mēs-sikh), *G.* In choral style.
Choramt (kōr'-āmt), *G.* Choral service.

choraul'es. A Greek flutist.

chord. 1. A string. 2. Vide *VOCAL C.*

3. A combination of three or more tones, whether pleasant or discordant.

The chords which are the building-material of all our music are made up of thirds laid brick-wise one upon another. A single third is not counted a chord, two thirds (for instance the two intervals, g-b-d) make up a **triad**; another third (d to f) makes a chord, called a **seventh** (g-b-d-f) because the interval (q. v.) from g to f is a seventh; adding another third gives a **chord of the ninth** or a **ninth chord** (g-b-d-f-a), two other additions give the **chords of the eleventh and thirteenth** (g-b-d-f-a-c-e) (these last are usually cacophonous, and their existence as special chords is denied by some theorists). To add another third brings us back, on the tempered scale, to g, from which the chord grew and which is known as the **fundamental** or **root** of the chord.

Chords are distinguished in mode, as **major** or **minor**, from the majority or minority of their intervals, a **minor triad** differing from a **major** in having a minor third, the fifth being perfect in both cases. When the chord has been constructed as above (g-b-d-f) it is said to be in the **first** or **root** or **fundamental** or **perfect position**; it may re-appear with any of its notes as the lowest (though g always remains the root). When the 3d (b) is in the bass, it is said to be in the 2d position; when the fifth (d), it is in its 3d position. With any of its notes other than the root in the bass the chord is said to be **inverted**. The names of these **inversions** have been cumbrously taken from the intervals between the lowest note and the others, no interval being stated in terms of over an octave, the greatest interval being named first, and some of the intervals being unmentioned, especially those of doubled notes: thus the intervals in that inversion of a seventh chord in which the seventh is in the bass might be, counting upward, 11 (-4), 16 (-2), 20 (-6), but it would be called, for short, a 4-2 chord, or chord of the second and fourth.

In the following table the names of all the inversions are given. In thorough-bass these inversions are indicated by Arabic numerals above the bass notes.

A triad in the root or fundamental position is marked —3 or 3 or 5.
^{5 8}

A triad in the 1st inversion is called a **chord of the 6th** and marked 6.
³

A triad in the 2d inversion is called a **chord of the 4th and 6th** or a **six-four**
⁶
 chord and marked 4.
⁷

A 7th chord in the root or fundamental position is marked 7 or 5.
³

A 7th chord in the 1st inversion is called a **chord of the 5th and 6th** or a **six-five**
^{6 6}
 chord, and marked 5 or 5.
³

A 7th chord in the 2d inversion is called a **chord of the 3d, 4th and 6th**, or a
⁶
four-three chord and marked 4 or 4.
³

A 7th chord in the 3d inversion is called a chord of the 2d and 4th or a four-
two chord and marked $\overset{4}{2}$ or $\overset{6}{4}$.

A 9th chord in the root or fundamental position is marked $\overset{9}{9}$ or $\overset{7}{5}$ according as the
5th or 7th is omitted.

A line or dash through any Arabic numeral as \sharp means that the note it represents is sharpened; it may be also preceded by a natural or flat. A sharp or flat standing over a bass note means that the *third* of the chord is to be sharpened or flattened; a dash or horizontal line following a numeral continues its tone in the next chord.

The character (but not the inversion) of chords may be indicated by Roman numerals indicating the degree of the scale on which they are founded, the scale being noted by a large letter for major (as C), and a small for minor (as c). Thus IV means a triad on the fourth degree with a major third and perfect fifth; iv, a triad on the fourth degree with minor 3d and perfect fifth. An accent after the numeral indicates an augmented fifth, as IV'; a small cipher indicates a diminished fifth, as VII°; a small 7 indicates a chord of the seventh. These devices are an heirloom from an age of little modulation and formal counterpoint; they were shorthand then, but to our music they are handcuffs. They have only a dry text-book career, and alert theorists are rapidly denying them the right even to this existence.

Other kinds of chords are **characteristic**, the leading chord; **chromatic**, containing a chromatic tone; **common**, a triad; **accidental**, produced by anticipation or suspension; **altered**, having some tone chromatically changed with modulatory effect (one of the bugaboos of the theorists), vide **ALTERED**; **anomalous**, vide **ANOMALY**; **augmented**, having an augmented fifth; **broken**, vide **BROKEN**; **derivative**, formed by inversion; di-

atonic, a triad; **diminished**, having an imperfect 5th and diminished 7th; **dominant**, the triad or 7th chord on the dominant; **doubtful**, **equivocal**, resolvable in many ways, as the diminished 7th; **imperfect**, having an imperfect fifth, or having some tone omitted; **leading**, the dominant chord; **related** or **relative**, containing a tone in common; **solid**, opposed to broken; **threefold**, a triad; **transient**, modulatory.

chord'a, *L.* A string; a note. **c. characteristica**. The leading note. **c. dominant septima**. The dominant chord of the seventh; **no'na**, the ninth. **chordæ essentia'les**. The tonic, third and fifth. **chordæ voca'les**. Vocal chords.

chordaulo'dian, **chordomelo'dion**. A large automatic barrel organ, inv. by Kaufmann, 1812.

Chordienst (kôr-dēnst), *G.* Choral service. **Chordirektor**. A director who trains a chorus at the opera house.

chordom'eter. A gauge for measuring strings.

Chöre (kâr'ē), *G. plural*. Choirs, choruses.

Chorist', *G.*, **choriste** (kô-rēst), *F.*, **chorister**, *E.* 1. A leader of a choir. 2. A choral singer. **Chorsänger**, **C.-schüler**, **C.-knabe** (kôr'-knä-bē), *G.* Choir-boy.

Chorstimme (kôr-shtīm-mē), *G.* Chorus part.

Chorton (kôr-tōn), *G.* "Choir-pitch." 1. The pitch at which choruses formerly sang in Germany. 2. Choral tune.

chorus. 1. A company of singers; especially in opera, etc., the supporting body of vocalists who do not

- sing solos. 2. A composition for a chorus, usually in 4 parts—a "double chorus" requires 8 parts. 3. A refrain. 4. The compound stops. 5. The bagpipe, or drone-pipe. 7. Marine trumpet. 8. The free-staves of the crwth. **chorusmaster**. The chief singer in a chorus.
- choutarah**. Vide **TAMBOURA**.
- Chris'te eleison** (ā-lā'-ē-sōn), *Gr.* "Christ have mercy;" part of the Kyrie.
- Christmesse, Christmette** (krēst'-mēt-tē), *G.* Christmas matins.
- chro'ma**, *Gr.* 1. A chromatic modification of the Greek tetrachord. 2. A sharp or a flat. **c. duplex**. A double sharp. 3. **c. diesis**. A semitone. 4. (Or **c. simplex**.) An eighth note. **c. duplex**. A 16th note.
- chromam'eter**. A tuning-fork.
- chromat'ic, chromatique** (tēk), *F.*, **chromatisch** (mā'-tīsh), *G.*, **chromat'ico**, *I.* 1. Literally, "coloured" and implying a foreign or added tinge, specifically that given to the sober diatonic notes natural to a key, by an unrelated sharp, flat or natural that is not of modulatory effect. A whole scale may be **chromatic** (i. e., progress by semitones); a chord, an interval or a progression altered by a flat or sharp is called **chromatic**, and the process of so modifying it is called **c. alteration**; an instr. playing semitones is called **c.**, and the signs themselves that sharpen or flatten a tone are called **c. signs**, or **chromatics**. 2. Vide **MODES**.
- chronom'eter**. Metronome, particularly Godfrey Weber's.
- chronomètre** (krōn-ō-mētr), *F.* A form of monochord inv. 1827, by Raller, to teach piano-tuning.
- chrotta** (krot'ta). Vide **CROWD**.
- church cadence**. The plagal cadence.
- church modes**. Vide **MODES**.
- chute** (shūt), *F.* An obsolete sliding embellishment.
- ciaconne**. Vide **CHACONNE**.
- ciaramella** (chā-rā-mēl'-lā), *I.* A bagpipe.
- cicogna** (chē-cōn-yā), *I.* Mouthpiece.
- cicu'ta**, *L.* A Pan's pipe.
- cicutrenna** (chē-koo-trēn'-na), *I.* A pipe.
- cifrato** (chē-frā'-to), *I.* Figured.
- cimbalo** (chēm'-bā-lō), *I.* 1. Cymbal. 2. Tambourine. 3. Harpsichord or dulcimer.
- cimbalon**. Vide **CZIMBALON**.
- Cimbel** (tsīm'-bēl), *G.* A high mixture stop. **Cimbelstern**. A group of star-shaped cymbals attached to old organs.
- cinelli** (chē-nēl'-lē), *I.*, **Cinellen** (tsē-nēl'-lēn), *G.* Cymbals.
- Cink** (tsīnk), *G.* 1. A small reed-stop. 2. Vide **ZINK**.
- cinq** (sānk), *F.*, **cinque** (chēn'kwē), *I.* Five; the fifth voice or part in a quintet. **a c.**—in 5 parts. **cinquace** (sānk-pās). Old French dance in quintuple time.
- cin'ya**. Old name for harp.
- ciphering**. The sounding of organ pipes, when the keys are not touched, due to leakage. **cipher system**. An old notation using numerals instead of letters.
- circle of fifths**. A method of modulation by dominants. Vide **TEMPERAMENT** and preliminary essay, **INTRODUCTION TO MUSIC**.
- circular canon**. A canon going through the major keys.
- circular scale**. The curved row of tuning-pins.
- Cis** (tsēs), *G.* The note C sharp. **Cis-is**. C double sharp. **Cis-dur**. C # major. **Cis-moll**. C # minor.
- cistel'la**, *L.* A dulcimer.
- cistre** (sēstr), *F.* Cither.
- cistrum**, *L.* Vide **SISTRUM**.
- citara** (chē-tā'-rā), *I.* Cither.
- citaredo** (thē-tā-rā'-dhō), *Sp.*, **citarista** (chē-tā-rēs'-tā), *I.* A minstrel, a player upon the harp or cittern.
- citerna** (chē-tēr'-nā), *I.* Quinterna.
- cith'ara**, *L.* The large lyre from which the guitar and zither are derived. **c. biju'ga**. A 2-necked **c. c. hispanica**. The Spanish guitar. **keyed c.** The clavictherium. **cith'aris**. The the-

orbo. **citharoe'dus**. A singing lutenist.

cith'er, **cithera**, **cithern**, **cittern**, **cythorn**. An old guitar-like instr., strung with wire and played with a plectrum; sometimes with a bow, or by means of keys.

cito'le. A dulcimer.

cit'tam. Ancient English guitar.

civetteria (chē-vēt-tē-rē'-ā), *I*. Coquetry.

clair (klār), *F*. Clear, shrill, loud.

claircylindre (klār-si-lāndr), *F*. Vide **CLAVICYLINDER**.

clairon (klār-ōn), *F*. 1. Trumpet. 2. Reed-stop. 3. Vide **CLARINET**. 4. A bugler.

clang. 1. A bell-tone. 2. In acoustics a fundamental tone with its group of over and under-tones, their completeness giving the **clang-colour** or **clang-tint**, Tyndall's word.

clang-key, *E.*, **Klangschlüssel**, *G*. Riemann's word for his system of chord designation intended to supplant thorough-bass as a better method of describing a combination by its qualities. Intervals are reckoned, not from the bass, but from the principal tone of each chord. He uses Arabian figures for major, Roman for minor chords, the former indicating an interval upwards from a tone, the latter an interval below, as follows: 1 (I). Principal tone. 2 (II). Major 2d. 3 (III). Major 3d. 4 (IV). Perfect 4th. 5 (V). Perfect 5th. 6 (VI). Major 6th. 7 (VII). Minor 7th. 8 (VIII). Octave. 9 (IX). Major 9th. 10 (X). Major 10th. < indicates raising a tone by a semitone. > Lowering it a semitone; "tones doubly raised or lowered being inconceivable musically." The major chord (or upper-clang) is abbreviated + (for 5-3-1), the minor chord (or under-clang) is abbr. o (for I-III-V)—thus a⁺ or a^o. Feeling that, for instance, the tone C in the major triad a⁺-c-⁺e has a different meaning from the tone c in the minor triad a-c-e, he has coined for this "sub-

stitution of clangs" the word **Klangvertretung** (klāng'-fēr-trä'-toongk). **clang-succession** is a chord-progression with regard to its **clang-meaning**, that is, a tonality which does not consider every chord in its proper absolute key but in its relation to some other chord to which it plays the part of **principal** or **related clang**. Fuller particulars of this interesting philosophy must be sought in Riemann's Dictionary of Music, and other of his writings.

claquebois (klāk-bwä), *F*. A xylophone.

clar. Abbr. of *Clarinet*.

clarabel'la, *L*. A soft-voiced wood organ-stop.

claribel flute. 1. A flute. 2. A 4-ft. clarabella.

clar'ichord, **clarico'lo**, **clar'igold**. An old harp, or a clavichord.

Clarín (klä-rēn', *G*. In *F*. klār-ñh). 1. A clarion. 2. A 4-ft reed-stop.

Clarínblasen. Soft notes of the trumpet.

clar'inet, **clarinette** (nēt), *F*, **clarinetto**, *I*. An important wood-wind instr. with a single beating reed, cylindrical tube and bell. It is in effect a stopped pipe (q. v.) and sounds an octave lower than other wood-wind of its length; it has only the odd-numbered partials in the overtone-scale, and requires a different fingering from the oboe, etc. It has 18 holes, including 13 with keys, by means of which it has a range of 3 octaves and a sixth, which range is sharply divided into four distinct qualities of tone: 1. The **highest**, or **superacute**, being (in the normal soprano clarinet in C) d''-c'''. 2. The **high** or **clarinetto** or **clarion** register (whence the instr. took its name) b'-c'''. 3. The **medium**, f'-b'♭. 4. The **chalumeau** (shāl'-ū-mō) or **Schalmei** (shāl-mī) g-e; the qualities being respectively. 1. Shrill. 2. Liquid and clear. 3. Veiled and feeble. 4. Rich and sonorous like a contralto voice. The clarinet is a transposing instr.

written in the C clef; it is made in many sizes to adapt it to different keys; the **large soprano** in C, B \flat (often called simply "clarinet in B") and A; the **small soprano** in D, E, F, A \flat ; the **alto or barytone** in F and E \flat ; the **bass** (an octave lower than the sopranos) in C, B \flat and A. The soprano in B \flat is the most brilliant; the soprano in A is very tender in tone. The **small sopranos** are too shrill for use except in military bands in which the clarinet group serves the substantial purpose served by the strings in the orchestra.

The clarinet is an improvement (made by Denner of Nürnberg, 1700) upon the old chalumeau or Schalmey, whose name still persists in the low register of the clarinet. The **ch.** had a single, beating reed, a cylindrical tube and nine holes, each of which produced a tone giving a compass of these natural tones, f-a'. By placing a hole and a key at a nodal point dividing the tube into 3 equal parts, overblowing became possible in the twelfth, i. e., the 3d partials (vide ACOUSTICS). This new register was called *clarinetto* or *clarion* for its clarity of tone, and from this word came the present name of the instr., all of whose gaps have been filled by means of the Böhm key-mechanism, etc., though the fingering is still difficult and a slip gives a squawk called the "goose" or *couac*.

2. A soft 8-ft. reed-stop. **clarinet flute.** A flue-stop with holes in the cover.

clarino (klä-rē'-nō), *I.*, **clarion**, *E.* (in *F.* klär-yōn). 1. A small trumpet. 2. A 4-foot organ reed-stop, an octave above the trumpet. 3. The trumpet parts in score. **c. harmonique.** A reed-stop.

clarionet. Obsolescent spelling of clarinet.

clarionet-flute. A stop.

clarone (klä-rō'-nē), *I.* A clarinet.

clàrseach (klär-säkh), **clàrseath** (klär-sē). The old Irish harp.

claus'ula, *L.* A dance.

clavecin (kläv-sän), *F.* 1. The harpsichord. 2. The keys a bell-ringer plays on. **c. acoustique.** An instr. of the 18th cent. imitating various instruments.

Claviatur (klä-fl-ä-toor'), *G.* The key-board.

clav'ichord. Prototype of the piano, the strings being set in vibration not by hammers, but by small brass wedges (called tangents) on the ends of the keys; these set only one section of the string in vibration.

clavicyl'inder. An instr. inv. by Chladni, about 1800, consisting of cylinders of glass attuned.

clavicymbalum, *L.*, **clavicem'balo**, *I.* The harpsichord.

clavicythe'rium, *L.* An upright harpsichord of the 13th Century.

Clavier (cläv-yä, *F.*, in *G.* klä-fër). 1. The key-board. 2. An old name for the clavichord. 3. **c. de récit.** The swell manual. 4. In French use, the gamut included in the stave. 5. Vide **KLAVIER**.

clav'is, *L.* and *G.* 1. A key. 2. A clef. 3. A note. 4. Handle of a bellows.

clé (klä), **clef** (klä), *F.* (In English pron. "kléf.") A florid form of a letter, used as a symbol with a fixed note-meaning, from which it takes its name, as the so-called "c" clef denoting that whichever line it grips is middle C (c'). The most common clefs are the "G" (or treble c. or clef sol, or clef descant, or violin c.) which is always seen now on the 2d line; the F. (or bass or c. de fay). (These two are those used in piano music.) The C (or clef d'ut) is used movably and is called the **soprano** (or **German soprano**) or **discant c.**; or the **alto**; or the **tenor** (or **mean** or **counter-tenor**) clef, according as it is placed on the first, the 3d or the 4th line, in each of which cases it marks middle C. The C clef is found in various forms and is still used in music for the 'cello and

- other instruments and in contrapuntal writing.
The obsolete clefs are the F on the 3d line (the *barytone clef*), the C on the 2d line (the *mezzo soprano*), the G on the 1st line (the French violin, or French treble clef).
- clear flute.** Organ-stop.
- clef d'accordeur** (dák-kôr-dür), *F.* Tuning-hammer.
- cloc'ca**, *L.*, **cloche** (klôsh), *F.* A bell.
- clochette.** A hand-bell.
- clock.** To swing the clapper of a stationary bell.
- clog**, *Irish.* A shuffling dance.
- cloro'ne**, *I.* Alto clarinet.
- close** (klôz). A cadence.
- close harmony or position.** That in which the chords spread over little space; when a chord extends beyond an octave it is said to be in *open position*.
- close play.** Lute-playing in which the fingers remain on the strings.
- close score.** That with more than one voice on a stave.
- C-moll** (tsâ-môl), *G.* The key of C minor.
- c. o.** Abbr. of *choir-organ*.
- coalotino** (kô-â-lôt-tê-nô), *I.* Concertino.
- cocchina** (kôk-kê'-na), *I.* An Italian country-dance.
- co'da**, *I.* "Tail." 1. An additional termination to the body of a composition, ranging from a few chords to a long passage. 2. The stem of a note.
- codet'ta.** 1. A short coda. 2. A short passage in fugue, between the end of the subject and the entry of the answer.
- co'don**, *Gr.* 1. A little bell. 2. The bell of a trumpet.
- coelesti'no** (or-a). A name formerly applied to various keyed instruments.
- coffre** (kôfr), *F.* The frame of an instrument.
- cogli** (kôl'-yê), **coi** (kô'-e), **col**, **coll'**, **colla**, **collo**, *I.* Forms of the preposition "con," and the definite article meaning "with the."
- colachon** (kô-lâ-shôn), *F.* An instr. like a lute with longer neck.
- colascione.** Vide CALASCIONE.
- collet** (kôl-lâ), *F.* The neck, as of a violin.
- collinet** (kôl-lî-nâ). A flageolet, named from a famous virtuoso on it.
- colofonia**, *I.*, **colophane** (kôl-ô-fân), *F.*, **Colophonium** (kô-lô-fô'-nî-oom), *G.*, **col'ophony**, *E.* Resin.
- colorato** (kô-lô-râ-to), *I.* Florid.
- coloratura** (kô-lô-râ-too'râ) (pl e), *I.*, **Coloraturen** (kô-lô-râ-too'-rên), *G.* Ornaments and ornamental passages, in vocal or instrumental music; brilliant vocalization.
- coloris** (kô-lô-rê'), *F.*, **Colorit** (rê't'), *G.* The "colour"-scheme of a work.
- colour.** 1. Vide NOTATION. 2. Timbre. 3. Literally colour; to some minds each tone, or each key, has a distinctive actual colour, as C is red to some, C# scarlet, C# blood red, Cb darker, etc. The Editor has even met a painter who claimed the ability to play any picture or paint any composition.
- colpo**, *di*, *I.* "At a blow," abruptly.
- combinational tones.** Vide RESULTANT TONES.
- combination mode.** The ambiguous mode resulting from resolving a dominant chord in a minor key to the tonic major.
- combination pedals.** Vide COMPOSITION PEDALS.
- come** (kô'mê), *I.* As, like, the same as.
- c. prima.** As before, as at first. **c. sopra.** As above. **c. sta.** Exactly as it stands.
- co'mes**, *L.* 1. In fugue, the companion or answer, to the dux (leader), or subject. 2. In canon, the consequent.
- comiquement** (kô-mêk-mâh), *F.* Comically.
- com'ma.** 1. A breathing-mark. 2. A theoretical term indicating the minute difference between two tones nearly identical. (a) The **comma syntonum**, or **c.** of Didymus, is that between a major and a minor tone 80:81. (b) The **comma ditonicum**, or **c.** of Pythagoras, is that by which six

- whole notes with the ratio 9 : 8 exceed the octave, or 531 + : 524 +.
- com(m)odamen'te, com(m)odo, I.** With ease.
- common.** Vide CHORD and TURN. **c.** measure or time. 4-4 time.
- compass.** Range of a voice or instr.
- compiacevole** (kôm-plă-chă'-vô-lě), **compiacevolmen'te, I.** Pleasant(ly).
- complainte** (kôn-plănt), *F.* A religious ballad.
- complement.** That quantity or interval which fills up an octave, as a fourth is **c.** to a fifth.
- complementary part.** In fugue, the part added to the subject and counter-subject.
- complete.** Vide CADENCE.
- completo'rium, L., com'pletory, E.**
1. An Ambrosian anthem supplementary to the antiphon. 2. A compline.
- complin(e), L.** Vide HORAE CANONICAE.
- componis'ta, I.** A composer.
- compo'num.** A machine inv. by Winkel to present a given theme in endless variety of forms.
- composition, I.** The act, art or science of writing original music.
- composition pedals.** Pedals inv. by J. C. Bishop, connected with a mechanism for bringing into use several stops simultaneously.
- composizione di tavolino** (kôm-pô-zě-tsî-ô'-né dē tā-vô-lě'-nô), *I.* Table-music.
- compos'to, I.** Composed, quiet.
- compound.** Of intervals, those exceeding the octave. **c. stop.** One having more than one rank of pipes. **c. measures or times.** Those which contain more than one principal accent, as 6-4, 9-8, etc.
- compressed score.** Close score.
- comprimaria** (kôm-prě-mă'-rî-ă), *I.* The next in rank to a *prima donna*.
- con** (kôn), *I.* "With;" it is often combined with the article "the," vide COGLI, etc. *con. Sua,* vide OTTAVA.
- concave pedals.** Radiating pedals.
- concealed.** Vide HIDDEN.
- concerto** (kôn-chě'n'-to), *I.* 1. Concord. 2. Non-arpeggiation.
- concent'us, L.** 1. Concord, vide AC-CENTUS.
- concert** (in *F.* kôn-săr'). 1. A public performance. 2. **c. spirituel.** Sacred concert. **Dutch c.** An improvised chorus of little regularity and much hilarity. 3. A concerto. 4. A set of instrs. of different size, vide CHEST OF VIOLS.
- concertante** (kôn-chě'r-tă'n'-tě), *I.* 1. A piece in which each part is alternately principal, as a *duo concertante*. 2. A concerto for two or more instrs., with orchestral accomp. **c. style.** In brilliant concert style. **c. parts.** Parts for solo instrs. in an orchestral work.
- concertato** (tă'-tô), *I.,* **concerted, E.** Used of music for several voices or instruments.
- concert-grand.** The largest size of the piano.
- concertina** (kôn-sěr-tě'nă). Chas. Wheatstone's improved accordeon (q. v.) inv. 1829. It is double-action, producing tone on being drawn out or compressed. Its 2 key-boards are hexagonal, and the *English treble c.* (much superior to the German) has a range of four octaves from *g* below middle *C* with all the chromatic tones. The *c* is to be had also in *alto, tenor, bass* and *double-bass* ranges.
- concertino** (kôn-chě'r-tě'-nô), *I.* 1. A small concerto. 2. Principal as opposed to *ripieno*, e. g., *violino c.*, principal violin. 3. The first-violin part.
- concertis'ta, I.** Virtuoso.
- Concertmeister** (kôn-tsěrt-mishtěr), *G.* 1. The leader. 2. The first of the first-violins.
- concerto** (kôn-chě'r'-tô), *I.* 1. A concert. 2. A composition for one—two (*double*) three (*triple*)—or more solo instruments with orchestral accompaniment. It is usually in sonata form with modifications to allow of virtuosity, notably the cadenzas played by the performer of the solo

- part just before the concluding tutti of the first and last movement. Formerly the word was applied to **concertante**. Torelli is credited with the modern form. The **c.** without orchestral accompaniment (**c. a. solo**) is very rare. **c. da camera**. Chamber concerto, opposed to *grasso*. **c. da chiesa** (k'ā-ā-zā) or **c. ecclesiastico**. (a) In Viadana's work, merely motets with accomp. for organ. (b) A concerto for church use. **c. doppio**. **a c.** for two or more instruments. **c. grosso**. A composition for full orchestra. **c. spirituale**. Sacred concert.
- concert pitch**. Vide **A**, of which the French standard is now generally adopted. By this all the tones are regulated. In England **c. p.** refers to a pitch almost half a tone higher than the international pitch.
- Concertspieler** (kôn-tsért'-shpē-lér), *G.* A solo or concerto player. **Concertstück** (shtük). 1. A concert-piece. 2. A concerto.
- concitato** (kôn-chī-tā'-tō), *I.* Agitated.
- conclusionone** (kloo-zī-ō'-nē), *I.* Conclusion.
- concord**. An harmonious combination. **concordant**. 1. Harmonious. 2. In French use (pron. kôn-kôr-dān), a barytone.
- con-dissonant**. Used of a triad which is consonant with each of two mutually dissonant triads.
- Conducten** (dook'-tēn), *G.* Wind-tubes.
- conductor**. The time-beater and director of a chorus or orchestra.
- conduct'na**, *L.* That form of discant in the 12th century in which not only the improvised counterpoint of the singers was original, but the central melody (or *cantus firmus*) also.
- conduit** (kôn-dwē), *F.* 1. A wind-trunk. 2. Conductus.
- cone-gamba**. The bell-gamba.
- confinal**. Vide **FINAL**.
- conjoint, or conjunct**, *E.*, **congiunto** (joon'-to), *I.* 1. Used of notes lying immediately next to each other; of *motion or succession* proceeding regularly by single degrees. 2. Applied by the Greeks to tetrachords, in which the highest note of the lower, was also the lowest note of the upper, tetrachord.
- connecting note**. One common to successive chords.
- consecutive**. Following in immediate succession. Chiefly applied to progressions of intervals such as perfect fifths and octaves, strictly forbidden in most cases.
- consequente** (gwén'-tē), *I.*, **consequent**, *E.* In fugue or canon, the imitation or answer of the subject.
- conservatoire** (kôn-sér-vā-twār), *F.*, **conservatorio**, *I.*, **Conservatorium** (oom), *G.*, **conservatory**, *E.* A school of music.
- consolan'te**, *I.* Consoling. **consolament'e**. Cheeringly.
- con'sonance**, *E.*, **consonanza** (nān'-tsā), *I.* An accord of sounds, not only agreeable but restful, cf. **DISSONANCE**. **imperfect c.** A major or minor third or sixth. **perfect c.** An octave, fifth or fourth. **consonant**. Harmonious. **c. chord**. One without a dissonant interval.
- consort**. 1. To be in accord. 2. A set, as of viols, cf. **CHEST**.
- constit'uenta**. Partial tones.
- cont**. Abbr. of *contano*.
- contadines'co**, *I.* Rustic.
- contano**, *I.* "They count," of instrs. which "rest."
- continua'to** (tīn-oo-ā'-tō), *I.* Sustained.
- continued bass**. Vide **BASS** (6).
- continuo**, *I.* Vide **BASS** (6).
- con'tra**. Against or under. As a prefix to names of instruments, or of organ-stops, it indicates a pitch an octave lower than the standard, as **Contraposaune**, **contra-octave**. (Vide **PITCH**). **contra-arco**. Bowing against the rule. **contra-tempo**. Syncopation. **contrabass** (kôn-trā-bās). The double-bass. **contrabombarde**. A 32-ft. stop in the pedal.
- contraddanza** (kôn-trād-dān'tsā), *I.* A country-dance.

contralto (kôn-träl'-tô), *I.* The deepest female voice. The term means lower than the *alto* (high), the former name of male soprano.

contrappunto (poon'-tô), *I.* Counterpoint. **contrappuntista**. One skilled in cpt. *c. alla decima*. Double counterpoint in the tenth. *c. alla mente*. Improvised cpt. *alla zoppa*, or *syncopata*. Syncopated cpt. *c. doppio*. Double cpt. *c. doppio alla duo decima*. Double cpt. in the twelfth. *c. sciolto* (shôl'-tô). Free cpt. *c. sopra (sotto) il soggetto* (sôd-jêt'-to). Cpt. above (below) the subject.

contrapunct'us, *L.* Counterpoint. *c. floridum*, *L.* Florid cpt. *c. in decima gradi*. Double cpt. in which the parts move in tenths or thirds below the subject. *c. simplex*. Simple cpt.

contrapuntal. Relating to counterpoint. **contrapunt'ist**. One skilled in counterpoint.

contrario (trâ'-ri-ô), *I.* Contrary. Vide MOTION. **contrary bow**. A reversed stroke.

contrasoggetto (sôd-jêt'-to), *I.* Counter-subject.

contratenor. Vide COUNTER-TENOR.

Contratône (kôn-trâ-tâ-nê), *G.* The deeper bass tones.

contraviolo'ne, *I.* Double-bass.

contre (kôntr), *F.* Contra, or counter, as *contrebasse*. Double-bass. *c. éclipse*. Lining. *c. partie*. A part contrasted with another, as bass and soprano. **contrepoint** (kôntr-pwâh). Counterpoint. **contresujet**. Counter-subject. **contre-temps**. Syncopation.

contredanse (kôn-trû-dâns), *F.* A country-dance, in which the dancers stand in opposite ranks.

conver'sio, *L.* Inversion.

coper'to, *I.* 1. Covered (as fifths). 2. Muffled (as drums).

cop'ula, *I.* 1. A coupler. 2. A stop requiring a coupler.

cor. Abbr. of *cornet*.

cor (kôr), *F.* Horn. **cor-alt**. Alto-

horn. cor-basse. Bass-horn. *c. anglais*. "English horn," in reality an alto oboe (q. v.). *c. de basset*. Basset-horn. *c. de chasse* (shäs). Hunting-horn; the French horn. *c. de postillon*. Postilion's horn. *c. de signal*. A bugle. *c. de nuit*. The Cremona stop. *c. de vaches*. Cow-horn. *c. omnitonique*. A Sax-horn.

corale (kô-râ'lê), *I.* Chora.

coranto (kô-rân'-tô), *I.* Vide COURANTE.

corda (kôr'-dâ), *I.* A string; *una corda*, one string, i. e., the soft pedal; *due* (two) or *tre* (three) or *tutte* (all) *le corde* (the strings), "release the soft pedal!" In violin-playing, *due-corde*, means "play the same note on 2 strings simultaneously;" *1ma*, *2da*, *3ma*, or *4ta corda*, means that the passage is all to be played on the string indicated.

cordatura (too'-ra), *I.* Vide ACCORD (3).

corde (kôrd), *F.* A. A string. *c. à boyau*. Catgut. *c. à jour* (zhoor). *c. à vide* (vêd). Open string. *c. de luth*. A lute-string. *c. fausse* (fôs). A false string. *c. sourde* (soord). A mute-string.

cordier (kôrd-yâ), *F.* **cordiera** (kôr-dî-â-râ), *I.* Tail-piece.

cordomètre (kôr-dô-mêtr), *F.* String-gauge.

corifeo (kô-rî-fâ'-ô), *I.* Leader of a ballet. **corimagistro** (mâ-jês'-trô). Leader of a chorus.

corista (kô-rês'-tâ), *I.* 1. Chorister. 2. Tuning-fork or pitch-pipe.

cormorne. 1. A soft-toned horn. 2. A reed-stop.

corn (kôrn). *Welsk*. Horn.

cornamusa (kôr-nâ-moo'-zâ), *I.*, **cornemuse** (kôr-nûz), *F.* Bagpipe.

cor'net (not *cornet*'), *E.* (in *F.* kôr-nâ), **Cornett'**, *G.* 1. Loosely used of the *cornet à pistons* (q. v.) 2. An obsolete wind instr. of the 15th cent. made *straight* (*diritto* or *muto*) and *bent* (*curvo* or *torto*); the latter was also called *cornon* or *cornetto basso*

- and was the original of the serpent.
 3. Various reed-stops as *echo c.*, *mounted c.*, *grand c.*, *c. de récit*, *C. dreifach* (or 3-ranked).
- corneta** (kôr-nâ'-tâ), *cornet'to*, *I.* A 16-ft. reed-stop.
- cornet à bouquin** (boo-kân), *F.* Bugle-horn.
- cornet à pistons** (kôr-nâ tâ pës-tôn), *F.* A 3-valved chromatic brass instrument of the trumpet family. It has a plebeian voice of great agility. It is a transposing instr. written in the G clef. It is usually in B \flat , and has crooks (A, A \flat , G). It has a chromatic compass, f \sharp - c''
- cor'no**, *I.* Horn. *c. alto*. A horn of high pitch. *c. basso*. A bass-horn. *c. di basset'to*. 1. The basset-horn. 2. A soft-reed stop. *c. di caccia* (kât'-châ). The hunting or French horn. *c. dolce* (dôl'chê). An organ-stop. *c. in B basso*. A low B horn. *c. inglese* (ên-glâ'zê). The English horn (vide OBOE). *c. ventile* (vên-tê-lê). Chromatic horn. *c. sor'do*. A horn with dampers.
- cornope'an**. 1. Cornet à pistons. 2. An 8-ft. reed-stop.
- co'ro**, *I.* and *Sp.* Chorus. *c. della chiesa*, *I.* Church-choir. *c. primo*. The first chorus.
- coro'na**, *I.* A pause or fermate (—).
- coronach** (kôr-ô-nâkh). A Gaelic dirge.
- corps** (kôr), *F.* Body (as of an instrument). *c. de ballet* (bâl-lâ). All the dancers in a ballet. *c. d'harmonie* (dâr-mô-nê). A fundamental chord. *c. de musique*. A band. *c. de réchange*. The crook of a horn. *c. de voix*. Body or range of a voice.
- corren'te**, *I.* Vide COURANTE.
- Coryphaeus**, *G.* 1. The conductor of the chorus. 2. At Oxford, a special instructor in music.
- coryphée** (kô-ri-fâ), *F.* 1. The leader of dancers. 2. A ballet-dancer.
- cosaque** (kô-sâk), *F.* The Cossack dance.
- cotillon** (kô-tê-yôn), *F.* "Petticoat."
- An elaborate ceremonial dance of many couples, not unlike the German.
- couac** (kwâk), *F.* Vide GOOSE.
- couched harp**. Spinnet.
- coulé** (koo-lâ), *F.* 1. Slurred. 2. A grace note consisting of two or three sliding notes, indicated by a dash between the notes.
- coulisse** (koo-lês), *F.* 1. Slide (vide TROMBONE). 2. Side-scene, wing (of a theatre).
- count**. A beat. To *count time*, to measure the beats audibly or mentally.
- counter-**. A prefix indicating contrast, as *counter-tenor* (once a name for the alto voice), is higher than the usual tenor; often falsetto or artificial tenor; *counter-bass* is lower than the usual bass; *counter-tenor clef*, vide CLEF; *counter-subject*, vide FUGUE.
- counterpoint**. Originally notes were called "points;" the literal meaning of counterpoint is therefore "note against (or in accompaniment with) note;" it is loosely used of the combination of independent voices as in a quartet. It is more strictly used (a) of the art of writing simultaneous melodies or (b) of the melodic part added to a given part called the *cantus firmus* (q. v.). The contrapuntal style differs from the harmonic in that while the latter consists of melody accompanied by chords, the former is a combination of melodic parts. The supreme contrapuntal forms are Canon and Fugue. Of counterpoint there are five *species*: 1. Note against note—a semibreve against a semibreve. 2. Two notes against one; 3. Four notes against one. 4. Syncopation. 5. Florid counterpoint—a mixture of the preceding species. Counterpoint is also *Simple* and *Double*. In the latter, the parts are invertible, i. e., may be transposed an octave, or ninth, tenth, twelfth, etc., above or below one another. Counterpoint is *triple* (or *quadruple*) when 3 or 4 parts are mutually invertible.

Counterpoint.

BY HOMER A. NORRIS.

THE art of combining melodies is called counterpoint. When a pianist "plays 'Old Hundred' in one hand, and 'Yankee Doodle' in the other" he illustrates the contrapuntal idea. Weingartner's arrangement of Weber's "Invitation to the Dance" represents most ingenious counterpoint. In *strict* (plain, simple) counterpoint, no combination of notes representing more than three sounds is allowed; no dissonances except passing notes; no chromatics. ¶ Counterpoint is *double* when it may be correctly used either as an upper, or a lower part; i. e., when it admits of double employment. Double counterpoint may be so written as to invert in the 8th, 9th, 12th, or any other interval. The following is an example of



Inversion of above example.



double counterpoint. ¶ Within the confines of strict counterpoint ecclesiastical music reached its loftiest expression through Palestrina, in about 1600. ¶ In modern harmony chords may be built up of three, four, five, and even more different sounds. When the contrapuntal idea is applied to modern harmony,

the result is called *free* counterpoint. Free counterpoint is simply a contrapuntal manipulation of modern harmony, as opposed to strict counterpoint which is limited to chords of three sounds. Bach re-established the counterpoint of Palestrina on the modern harmonic bass. In his fugues the contrapuntal, or polyphonic, idea is found in its most perfect form. ¶¶The very essence of Wagner's music is counterpoint. When the melodies of "Die Meistersinger" are brought together in the overture it is modern counterpoint; not an end in itself, but as a means to direct, emotional expression. ¶¶So from out this old counterpoint has come a new, which to-day permeates all music. Neither Brahms nor Richard Strauss could exist but for the industry of those early *savants*, who, piling notes upon notes, laid a foundation for the cathedral of music which has risen majestically under Bach, Handel, Mozart, Beethoven, Brahms, and Wagner. It is modern counterpoint, counterpoint with a soul in it, which distinguishes all great work to-day and stamps it for posterity.

counterynge ye songe (kown'-tēr-ing the sōng) (old *E.*). Descant.

country-dance. Whatever the etymology, a country-dance is a contradance (in duple or triple time) in which partners are ranged opposite each other.

coup (koo), *F.* Blow. **c. d'archet** (dār-shā). A stroke of the bow. **c. de glotte** (glôt). A snappy vocal attack. **double c. de langue.** Double-tonguing. **c. de baguette** (bā-gět). Beat of the drum. **c. de cloche** (klôsh). Stroke of a bell.

couper le sujet (koo-pā lū soo-zhā), *F.* To cut or contract the subject.

coup'ler. An organ mechanism connecting 2 manuals, or manuals with pedals.

couplet. Two notes occupying the time of a triplet.

courante (koo-rānt), *F.* "Running," an old dance in 3-2 and 6-4 time. Hence an instrumental piece in the same style. Vide *SUITE*. The second part of the suite, usually in passage work.

couronne (koo-rūn), *F.* A hold.

course. A group of strings sounding in unison.

courtal (koo-rāl), **courtaud** (koo-rō),

courtaut (koo-rō), *F.* An old short bassoon.

couvre-feu (koovr-fū), *F.* Curfew.

covered. 1. Hidden, used of progressions (q. v.). 2. Used of pipes and stops (q. v.). 3. Used of strings wrapped with fine wire.

c. p. Abbr. of *colla parte*, or *counterpoint*.

cr., cres., cresc. Abbr. of *crescendo*.

crackle. In lute-playing, to play chords brokenly.

cracoviak, *Pol.*, **cracovienne** (krā-kō'vī-ēn), *F.* A Polish dance in syncopated 2-4 time.

creanluidh (krān'-loo-ē). Vide *PI-BROCH*.

Cre'do, *L.* "I believe." Vide *MASS*.

crem'balum, *L.* Jew's harp.

Cremona (krā-mō-nā), *I.* 1. A town in Italy, hence an instr. made there by the Stradivari, the Amati, or Guarnerius. 2. A corrupt form of *cromhorn*.

cremorn. Vide *CROM-HORN*.

crepitac'ulum or **crepun'dia**, *L.* Ancient frictional castanets.

crescendo (krē-shēn'-dō), *I.* "Increasing," i. e., in loudness. **c. il tempo.** Increasing in speed. **C-zug**, *G.* The swell-box, or *crescendo* pedal.

- cres'cent.** A Turkish instr. of crescent-shaped metal plates hung on a pavilion; or small bells on an inverted crescent.
- criard(e)** (krě-ăr(d)), *F.* Bawling.
- crib'rum,** *L.* Sound-board.
- croche** (krôsh), *F.* An eighth note. **c. double.** Sixteenth note. **c. quadruple.** A sixty-fourth note. **c. triple.** 32d note.
- crochet** (krô-shă), *F.* The hook of a note. **croche'ta,** *L.* A quarter note.
- croisement** (kwăz-măn), *F.* Crossing (as of parts).
- croma** (krô-mă) (pl. e), *I.* An eighth note. "crome," written under notes of larger value indicates that they are to be played as eighth notes.
- cromat'ica,** *I.* Chromatic.
- crom'-horn.** 1. A melancholy double-reed wood-wind instr. of the 16th cent. 2. A 4, 8 or 16-ft. reed-stop.
- crom'mo,** *I.* A choral dirge.
- cromor'na,** *I.* cromorne (krô-môr'n), *F.* Crom-horn.
- cronach.** Same as coronach.
- crook.** 1. A curved tube inserted in horns, etc., altering the length of the tube, therefore the key. 2. The mouth-piece of a bassoon. 3. A device in old harps for raising a string a half tone.
- crooked flute.** An Egyptian instrument.
- crooked horn or trumpet.** Buccina.
- crope'zia,** *Gr.* Wooden clogs worn by the Greeks in beating time.
- croque-note** (krôk-nôt), *F.* An unintelligent virtuoso.
- cross.** 1. The head of a lute. 2. Vide FINGERING.
- cross-beards.** Vide BEARDS.
- cross-fingering.** A method of playing old flutes.
- cross flute.** A transverse flute.
- cross-relation.** Vide FALSE.
- crotale** (krô-tăl), *F.*, crotalo, *I.*, cro'talum, *L.* An ancient small cymbal or castanet.
- crot'chet.** A quarter note. **crot'-chet rest.** A quarter rest.
- crowd.** The crwth (q. v.).
- crowie.** Old English instr. of the bassoon type.
- Crucifix'us,** *L.* "Crucified," part of the Credo. Vide MASS.
- cruit** (krü'it), *Irish.* Old Irish Crwth.
- crush-note.** Acciacatura.
- crutch'etam.** Name originally given to the crotchet.
- crwth** (krooth), *Welsh.* An old instr. of Welsh or Irish origin; it was somewhat lyre-shaped, had six strings, and was the first European instr. played with a bow.
- c. s.** Abbr. of *Con sordino*.
- csárdás** (tsăr-dăsh), *Magyar.* A Hungarian (Magyar) dance in 2-4 or 4-4 time. Triple time is very exceptional, and not true to the national character. The Csardas (from csarda, "inn on the heath") is often preceded by a moderate movement called **lassu** (from *lassan*, slow). The quick movement is called **fris** or **friska** (cf. the German *frisch*, fresh, brisk, lively).
- C-Schlüssel** (tsă'-shlŭs-sël), *G.* C clef (vide CLEF).
- cto.** Abbr. of *Concerto*.
- cue.** Notes from another part inserted as a guide.
- cuivre** (kwěvr), *F.* les cuivres. The brasses. *faire cuivrer* (făr kwěv-ră). To half-stop a French horn with clangorous effect.
- Cum sancto spiritu,** *L.* "With the Holy Ghost." Part of the Gloria. Vide MASS.
- cupo** (koo'-po), *I.* Dark, reserved.
- Currenda'ner, Curren'de,** *G.* Young carol-singers.
- cushion dance.** An old English round dance in triple time, each dancer placing before another of his or her choice a cushion on which both kneel and kiss.
- custo** (koos'-tō), *I.*, custos, *L.* A direct.
- cuvette** (kü-vět), *F.* Pedestal of a harp.
- cycle.** A complete set (as of songs).
- cyclical forms** (*G.* cyclische For-

men). Those made up of a set or cycle of movements, as the sonata, suite or symphony.

Cyl'inder, *G.* Ventil piston.

cymbals, *E.*, **cymbales** (sǎn-bǎl), *F.*
1. Circular metal plates, clashed together. 2. A steel triangle with a number of rings. 3. A high-pitched mixture-stop.

cymbalum, *L.* 1. Cymbal. 2. A mediæval series of eight drums to a scale.

czakan (tshák'-án). A Bohemian bamboo flute.

czardas (tshár'-dāsh). Vide CSÁRDÁS.

czimken (tschím'-kén). A Polish country-dance.

czybalom (tshím'-bā-lóm). The Hungarian dulcimer.

D

D In *G.* pron. *dā*, *F.* *ré* (rā), *I.* *re* (rā). 1. A musical pitch, the next full step above C in all its octaves. 2. The major key having two sharps; the minor key relative to F major. 3. Abbr. *d* = *discantus*, or *dessus*, in *da capo*, *dal segno*, *main droit*, *mano dritto*, *d'* abbr. of *de* before a vowel.

da (dā), *L.* By, from, for, through, in the style of, etc.

dabbuda (dāb-boo'-da), *I.* A psaltery.

da capo (dā ká'-pō), *I.* "From the beginning." A sign of repetition.

Dach (dākh), *G.* "Roof." The belly of a violin, etc.

Dachschweller (dākh'-shvél-ler), *G.* Swell-box.

dactyl'ion, *Gr.* An apparatus of 10 rings hung from steel springs above the key-board, used to strengthen the fingers; inv. by Herz, 1835.

dada. A term in drum music—the left hand.

daddy-mammy. A colloquial term for a roll on the side-drum.

dagli (dāl-yē), **dai** (dā-ē), **dai**, **dall'**, **dal'le**, **dal'lo**, *I.* Combinations of the prep. *da* with the article "the."

daina (dā-ē-nā), **dainos**. A tender Lithuanian folk-song.

daire (dā-ē'-rā), *I.* The tambourine.

dai, *I.* Vide DAGLI.

dalzimr. An Egyptian reed instrument.

damenisa'tion. Vide SOLMISATION.

damper. 1. In pianos a cushion which when raised by the touch of the key or the use of the *damper pedal* (often called the "loud pedal") permits the vibration of strings; when released it silences the vibration. 2. A mute for brass instruments.

dämpfen (dēmp'-fen), *G.* To muffle. **Dämp'fer**. A mute or damper.

Dämp'fung. Damping mechanism.

Danklied (dānk'-lēt), *G.* A thanksgiving song.

danse (dāns), *F.* A dance, or dance-tune. **contre d.** (kōntr). A country-dance, a quadrille. **d. de matelot** (māt-lō). A horn-pipe. **danseries** (dāns-rē). Dance-tunes.

danza (dān'-tsā), *I.* A dance or dance-tune. **danzet'ta**. A little dance.

daraboo'ka or **darabuk'keh**. A small Arabian drum.

dar la 'voce (dār lā vō'-chē), *I.* Give the key-note.

Darmsaite (dārm'-zī-tē) (*pl. en*), *G.* Gut-string.

Darsteller (dār'-shtēl-ler), *G.* A performer. **Darstellung**. Performance.

dash. 1. A staccato mark. 2. Vide CHORD. 3. Vide COULÉ.

Da'sian-notierung, *G.* Huchald's notation, using forms of the letter F for 14 tones.

Dauer (dow-ēr), *G.* Duration.

Daumen (dow'-mēn), *G.* The thumb.

D.-aufsatz. Thumb-position. **D.-klapper**. Castanet.

D. C. Abbr. of *da capo*.

D-dur (dā-door), *G.* D major.

de (dū), *F.* Of, in, from, by. *De plus en plus vite*. More and more quickly.

dead march. Funeral march.

debile, **debole** (dā'-bō-lā), *I.* Feeble.

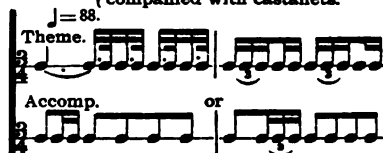
dec'achord, **decachor'don**, **deca-cor'do**, *L.* An ancient harp or guitar with ten strings.

dec'ad. Vide ELLIS (B. D.).

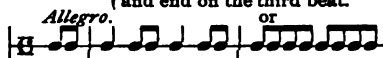
dé'cani, *L. pl.* Vide CANTORI.

Chart of Dance-Rhythms.

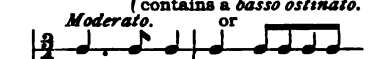
BOLERO. { Spanish national dance. A pantomime in honor of Cupid, accompanied with castanets.



BOURREE. { French or Spanish. The periods commence on the fourth and end on the third beat.



CHACON(N)E. { Moorish, Spanish, or Italian. Begins on the second beat; contains a *basso ostinato*.



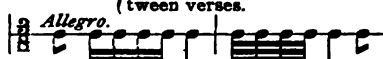
CRACOVIE(N)NE. { Polish. Full of syncopations and unexpected accent.



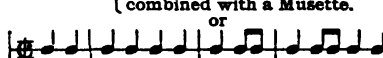
CZARDAS. { Hungarian national dance, beginning with a slow, sad *Lassan*, followed by a fiercely rapid *Friska*. The rhythm is too varied to plot, but this germ usually appears:



FANDANGO. { Spanish dance with guitar and castanets, performed between verses.



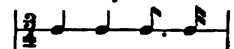
GAVOTTE. { Old French. Periods begin on the third and end upon the second beat. It is generally combined with a *Musette*.



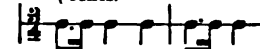
HABANERA. { Cuban national dance. Accompaniment of marked rhythm, theme greatly varied and syncopated.



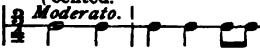
LAENDLER. Slow Tyrolese waltz.



MAZURKA. { Polish national dance of stately character, with varied accents.

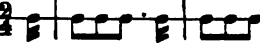


MINUET. { Old French, of stately character. The third beat is slightly accented.

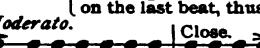


MUSETTE. { Old French dance, now usually part of the *Gavotte*. Its bag-pipe origin gives it a drone-bass. See *Gavotte*.

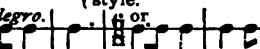
POLKA. { Bohemian (not Polish) rapid round dance.



OLONAISE. { Polish dance, formerly very stately. It commences with a strong accent and closes on the last beat, thus:



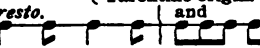
SALTARELLO. { Italian and Spanish dance of leaping and bounding style.



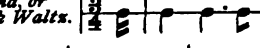
SARABANDE. { Spanish or Moorish dance of much solemnity.



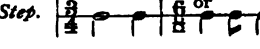
TARANTELLA. { Old Italian dance of great violence, said either to be the result of, or an antidote for, the tarantula bite. Also said to be of Tarentine origin.



WALTZ. { A dance of uncertain origin and varied speed.



German, or Slow Waltz.



Decem (dā-tsēm), *G.* Vide DECIMA (2).
deceptive. Vide CADENCE.

déchant (dā-shān), *F.* Discant.

décidé (dā-sē-dā), **décidément** (dā-sē-dā-mān), *F.* Decisive(ly).

dec'ima, *L.* 1. A tenth. 2. An organ-stop sounding the tenth. **d. plena de tonis**. A major tenth. **d. non plena de tonis**. A minor tenth. **d. tertia, quarta, quinta**. Intervals of the 13th, 14th, 15th.

Dé'cime (dā sēm), *F.* (dā-tsēm'), *G.* A tenth.

dec'imole. A group of ten equal notes.

dé'cisif (dā-sē-sēf), **décisivement** (sēv-mān), *F.* Decisive(ly).

decisione (dā-chē'-zī-ō-nē), *I.* Decision. **decisivo** (dā-chī-sē'-vō). **deciso** (dā-chē'-zō). In a bold manner, decisively.

Decke (dēk'ē), *G.* 1. Sound-board. 2. Belly. 3. Cover or top for organ-stops.

declaman'do (dā-clā-mān'-dō), *I.* With declamatory expression.

declamation, declamazione (dā-klā-mā-tsi-ō-nē), *I.* Singing in declamatory style.

déclaver (dā-klā-vā), *F.* To change the key.

décomposé (dā-kōn-pō-zā), *F.* Disconnected.

décompter (dā-kōn-tā), *F.* To use the portamento.

décoration (dā-kō-rās-yōn), *F.* The signature.

decorative notes. Notes of embellishment.

découplez (dā-koo-plā), *F.* Uncouple.

déconsu(e) (dā-koo-sū), *F.* Disjointed.

decr., decre. Abbr. of *decrecendo*.

decrecendo (dā-krēsh-ēn'-dō), *I.* Diminishing in loudness.

dec'uplet. A group of ten equal notes.

dedicato (dā-dī-kā'tō), *I.*, **dédié** (dā-dyā), *F.* Dedicated.

deduct'io, *L.* 1. Resolution. 2. In Guido d'Arezzo's hexachords, the ascending series.

deficiendo (da-fē-chēn'-dō), *I.* Dying away.

degli (dāl'yē), **dei** (dā-ē), **del, dell'**, **del'la, del'le, del'lo**, *I.* Of the; than the.

degré (dū-grā), *F.*, **degree**, *E.* 1. Line or space on the staff. 2. One of the diatonic tones of a scale.

dehnen (dā-nēn), *G.* To extend.

gedehnt (gē-dānt). Prolonged, slow.

Dehnung. Prolongation. **Dehnungsstrich**. 1. The line or dot in vocal music holding one syllable over several notes. 2. A long bow-stroke.

délassement (dā-lās-mān), *F.* A light piece.

deliberato (dā-lē-bē-rā'-to), **deliberatamen'te**, *I.* Deliberate(ly).

délicatesse (dā-lī-kā-tēs), *F.*, **délicatesza** (dā-lī-kā-tēd'-zā), *I.* Delicacy.

delicato (dā-lī-kā'-tō), **delicatamen'te**, *I.* Delicate(ly). **delicatissimamen'te**, **delicatis'simo**. Most delicate(ly).

délié (dāl-yā), *F.* Light, easy.

delir'io, *I.* Frenzy, excitement.

delizio'so or **-amente**, *I.* Delicious(ly).

dēm (dām), *G.* "To the." Dative of "the."

démancer (dā-mān-shā), *F.* To change or cross hands; to shift on the 'cello or violin; hence **démanché**, **démancement** (dā-mānsh-mān).

demande (dū-mānd), *F.* The "question," subject of a fugue.

demi (dū-mē), *F.* Half. **d.-baton** (bā-tōn). A semibreve; or 2-measure rest. **d.-cadence** (kā-dāns). A half cadence. **d.-croche**. A 16th note. **d.-jeu**. With half power, *mf*. **d.-mesure**. Half measure. **d.-staccato**. Lightly staccato. **d.-pause**. A half rest. **d.-quart de soupir**. A 32d rest. **d.-soupir**. An 8th rest. **d.-temps**. A half beat. **d.-ton**. A half tone.

demi-dit'onna, *L.* A minor 3d.

demi-quaver. A 16th note, or semi-quaver.

- dem'isemiquaver.** A 32d note.
dem'itone. A semitone.
demoiselle (dēm-wā-zēl), *F.* Tracker.
Denis d'or (dūn-ē-dōr). A piano with pedals and many qualities of sound, inv. 1762 by Procopius Divis.
depen'dent. Used of a chord requiring resolution.
depres'sio. *I.* Lowering, as of the hand in time-beating; or of a tone chromatically.
De profun'dis. *L.* "From the depths."
 One of the penitential psalms.
der (dēr), *G.* 1. The. 2. Of the.
deriv'ative. 1. The root of a chord.
 2. An inversion.
dérivé (dā-rē-vā), *F.* 1. Derivative.
 2. An inversion. 3. Inverted.
dernière (dēr-n-yār), *F.* Last. **d. fois.**
 The last time.
Des (dēs), *G.* 1. The note D \flat . 2. From the; of the.
désaccorder (dā-zāk-kōr-dā), *F.* To untune. **désaccordé.** Untuned.
des'cant. Vide DISCANT.
descend. To pass from higher to lower pitch. **descent.** Such a passing.
descendere (dā-shēn'-dē-rē), *I.* **descendre** (dū-sāndr), *F.* To descend.
d. d'un ton. To descend a step.
descendant (dū-sān-dān). Descending.
deschant (dū-shān), *F.* Discant.
Desdes (dās-dās) or **Deses** (dāsās), *G.*
 D double flat.
Des-dur (dās-door), *G.* D \flat major.
desiderio (dā-sē-dā'-rī-ō), *I.* Desire, passion.
desinvolturato (vōl-too-rā'-to), *I.* **avec désinvolture** (ā-vēk dā-sān-vōl-tūr), *F.* Free, easy.
Des-moll (dās-mōl), *G.* D \flat minor.
desperazione. Vide DISPERAZIONE.
Dessauer Marsch (dēs'sow-er mārsh), *G.* One of the national march-songs of Germany.
dessin (dus-sān), *F.* Sign.
dessus (dūs-sū), *F.* 1. Treble or upper part. 2. Old name for violin.
desto (dās'-tō), *I.* Brisk, sprightly.
desterità (tā-rē-tā'), *I.* Dexterity.
destra (dās'-trā), *I.* Right. **d. mano.**
 Right hand. **colla d.** With the right hand.
détaché (dā-tā-shā), *F.* Detached; with separate bow movements, but not staccato. **grand d.** With a whole bow-stroke to each note.
determinazione (dā-tēr-mī-nā-tsi-ō-nē), *I.* Determination. **determina-to** (nā'-tō). Determined, resolute.
detoni(e)ren (dā-tō-nē'-rēn), *G.* **dé-tonner** (dā-tūn-nā), *F.* To sing or play off the key; hence **détonna-tion** (dā-tun-nās'-yōn).
detto (dēt'-tō), *I.* The same; ditto.
deut'erus. Vide MODES.
deutlich (doit'-līkh), *G.* Distinctly.
Deutsch (doitsh), *G.* "German."
deutsche Flöte. The German or transverse flute. **deutscher Bass.**
 An obsolete 5 or 6 stringed double-bass. **deutsche Tabulatur.** Vide TABLATURE. **deutsche Tänze.** Old slow waltzes.
deux (dū), *F.* Two. **à deuxhuit** (dū-wēt). In 2-8 time. **à d. mains.**
 For 2 hands. **d.-quatre.** 2-4 time.
d.-temps. The two-step, or a fast waltz with two measures to the beat, also called *Valse à d. t. deux fois* twice.
deuxième (dūz-yēm), *F.* Second. **d. position** (pō-zēs-yōā). 1. The second fret. 2. The second position or half-shift.
development. Working out; free fantasy. Vide FORM.
devo'to. *I.* Devout. **devozione** (dā-vō-tsi-ō'-nē). Devotion.
dex'tra. *L.* **dextre** (dēxtr), *F.* 1. Right; the right hand. 2. Vide TIBIA.
Dezem (dā-tsām'), *G.* Vide DECIMA.
Dezime (dā'-tsē-mē), *G.* A tenth.
di (dē), *I.* Of, with, for, from, by, etc.
di molto. Extremely, as *allegro di molto*.
di'a. *Gr.* Through.
diacon'icon. *Gr.* Collects in the Greek Church.
di'adrom. *Gr.* Vibration.
diagonal bellows. The old form with slanting flap.

diagram'ma, *Gr.* Diagram. 1. The Greek scale. 2. The staff. 3. A score.

dialogo (dē-ā-lō'-gō), *I.*, **dialogue** (dē-ā-lōg), *F.* Dialogue; a duet.

diamond-shaped notes. Vide **HARMONICS**.

diana (dē-ā-nā), *I.*, **Diane** (dī-ān), *F.* The reveille.

diap. Abbr. of **diapason**.

diapa'son, *Gr.* pron., in *E.* (dī-ā-pā'-sōn; in *F.*, dē-āp-ā-sōn). 1. An octave. **d.** (cum) **diapente**. An octave with the fifth—a twelfth. **d. con diatesseron**. An octave with the fourth—an eleventh. 2. Range. 3. Absolute pitch, as **d. normal**, international pitch, vide **A** (1). 4. In the organ, the sonorous chief foundation-stops, one of 8 and one of 16-foot pitch on the manual, on the pedal, 16-foot; the *open d.* has metal pipes open at the top, the *stopped d.* has wooden pipes closed at the top. In other countries they are called *principal*.

diapen'te, *Gr.* A perfect fifth; vide **DIAPASON** (4). **d. col dito'no**. A major 7th. **d. col semidito'no**. A minor 7th. **d. cum semito'nio**. A minor 6th. **d. cum tono**. A major 6th.

diapentisa're, *Medieval L.* 1. To discent at the interval of a 5th. 2. To proceed by 5ths. 3. To tune by 5ths. 4. In French usage, discent at the intervals of the 2d, 3d, 6th, and 7th.

diaphonics. The science of refracted sounds.

diaph'ony. 1. In Greek music, dissonance. 2. In the middle ages, the earliest form of 2-voiced counterpoint.

diapla'sion. Vide **VIS-A-VIS**.

diashis'ma or **diaskhisma**, *Gr.* Vide **SCHISMA** and **ELLIS** (B. D.).

dias'tema, *Gr.* An interval.

diastolic(s), *Gr.*, **Diastolik** (lĕk'), *G.* Art of phrasing.

diates'eron, *Gr.* Interval of a fourth.

diaton'ic, *E.*, **diato'nico**, *I.*, **diatonique** (dē-ā-tōn-ĕk), *F.*, **diatonisch**

(dē-ā-tōn'-lsh), *G.* 1. Going through, or confined to, the tones of any one key, with no flats, sharps, or naturals belonging to another key—opposed to *chromatic*; hence a *d. scale* is the regular scale of any predominant key; a *d. interval*, *chord*, or *progression* is an unaltered interval, chord, or progression containing no tones foreign to the key; a *d. melody* or *harmony* clings to one scale; a *d. instrument* sounds only the tones of the one key from which it takes its name; a *d. modulation* goes to the nearest related key. 2. One of the three genera in Greek music. Vide **MODES**.

diaul'os, *Gr.* A double flute with 2 tubes, 1 mouthpiece.

diazoux'is, *Gr.* The separation of two tetrachords by a tone; the tone separating them; hence the adjective **diazouc'tic**. Vide **MODES**.

di'chord. An instrument (a) with 2 strings; (b) with 2 strings to each note.

dicta'tion, **dictée musicale** (dĕk-tā mŭ-zī-kāl), *F.* The performance of musical phrases to be written on paper by the listener(s).

die (dē), *G.* The.

die, *E.* A steel punch for engraving music.

diecetto (dē-ā-chĕt'-tō), *I.* A composition for 10 instruments.

diesare (dē-ā-sā'-rē), *I.*, **diésar** (dē-ā-zā), *F.* To sharpen a tone or note.

dièse or **dièze** (dē-ĕz), *F.* Sharp (#).

Di'es i'ræ, *L.* "Day of wrath," second movement of the Requiem.

diesis (dē-ā'sis), *Gr.* and *I.*, **diésis** (dī-ā'sē), *F.* 1. The sharp (#). 2. The *enharmonic d.* is the difference between a diatonic and a chromatic semitone (ratio 128 : 125), or between 3 major thirds and one octave. 3. A quarter tone, the unit of tone-division in Aristotle's system. 4. The Pythagorean semitone or limma.

diezeug'menon, *Gr.* Disjunct. Vide **MODES**.

difference tones. Vide **RESULTANT TONES**.

- differen'tiale** or **distinct'io tonorum**, *L.* **Differenzen** (ên'-tsên), *G.* The different cadences available for the **saeculorum amen** of each psalm-tone.
- difficile** (dîf-fê'chê-lâ), *I.* (dîf-fi-sêl), *F.* Difficult.
- dig'ital**. A key to be pressed by a finger (as opposed to *pedal* — foot-key).
- digito'rium**. A dumb instr. with five keys for exercising the fingers.
- dignità** (dên-yî-tâ'), **dignità' de**, **dignitate** (tâ'-tê), *I.* Dignity.
- digréssio'ne**, *I.* Deviation.
- dilettant(e)** (dê-lêt-tân(t)), *I.* An amateur.
- diletto'samen'te**, *I.* Pleasantly.
- dilicato** (de-lî-kâ'-tô), **dilicatamen'te**, *I.* Delicate(ly). **dilicatezza** (têd'-zâ). Delicateness. **dilicatis'simo**. Most delicate.
- diligenza** (dê-lî-jên'-tsâ), *I.* Diligence, care.
- dilu'dium**, *L.* An interlude.
- diluendo** (dê-loo-en'dô), *I.* Fading away.
- dim**, **dimin**. Abbr. of *diminuendo*.
- diminished**. 1. Used of intervals which are a semitone smaller than the minor intervals; used also of chords containing such intervals. Fourths, fifths and octaves, however, being called "perfect" instead of "major," are, when contracted a semitone, said to be, not "minor," but *diminished*. When inverted, *d. intervals* become *augmented* and vice versa. A *d. triad* contains a minor 3d and an imperfect (or diminished) fifth. The *chord of the d. seventh* is the 7th chord built on the leading tone of a minor key. *d. imitation*, *subject or theme*, is used when the answer reappears in notes of lessened time-value.
- diminuendo** (dê-mê-noo-ên'-dô), *I.* Diminishing gradually in loudness. *d. molto*. With extreme diminution of power.
- diminuer** (dî-mê-nû-â), *F.* To diminish. **diminué** (dî-mên-û-â). Diminished. **en diminuant beaucoup**. Diminuendo molto.
- diminution**, *E.* (in *F.* **dê-mê-nu-yôh**), **diminuzione** (dê-mî-noo-tsi-ô'-nê), *I.* In cpt., the repetition or imitation of a theme, in notes of shorter duration; opposed to *augmentation*.
- diox'ia**, *Gr.* Diapente.
- dip**. The extent to which a key or pedal may be depressed.
- diph'o'nium**. A vocal duet.
- direct'**. 1. A mark placed at the end of a staff (a) to indicate the position of the note next following (*M*); (b) — &c. 2. Vide **TURN**. 3. To conduct.
- d. motion**. Similar or parallel motion.
- directeur** (dî-rêk-tûr), *F.*, **diretto're**, *I.* Director; conductor.
- diriger** (dê-rê-zhâ), *F.*, **dirigiren** (dê-rê-jê-rên), *G.* To conduct.
- dirit'to(a)**, *I.* Direct. **alla d.** Straight on.
- Dis** (dês), *G.* The note D sharp.
- disaccentato** (ât-chên-tâ'-tô), *I.* Unaccented.
- disarmo'nico**, *I.* Discordant. **disarmonia** (nê'-â). Discord.
- dis'cant**, *E.*, **discant'us**, *L.* "Diverse song." 1. The early form of cpt., the addition, usually by improvisation, of one or more parts to a given melody. Contrary motion was much used and elaborate rules made. *Double*, *triple*, *quadruple d.* refer to the number of parts. 2. The highest part, voice or register; the highest of a family of instrs. *d. clef*. The soprano clef.
- discendere** (dê-shân'-dê-rê), *I.* To descend.
- disciolto** (dê-shôl'tô), *I.* Skilful, dexterous.
- discord**, *E.*, **discorde** (dês-kôrd), *F.*, **discor'dia**, *L.*, **discordanza** (dân'-tsâ), *I.* 1. Ugliness of sound; an inharmonious combination of tones. 2. Loosely used for **DISSONANCE** (q. v.).
- discordan'te**, **discordantemen'te**, *I.* Discordant(ly).
- discreto** (dîs-krà'-tô), *I.* Discreet.
- discrezione** (dîs-krà-tsi-ô'-nê). Discretion.

disdiapa'son. In mediæval music, a double octave, a 15th.

Dis-dis (dēs-dēs), *G.* D double sharp.

Dis-dur (dēs-door), *G.* D # major.

Disharmonie (dēs-hār-mō-nē'), *G.* Discord. **disharmo'nisch** (nīsh). Discordant.

disinvol'to, disinvolturato (vōl-too-rā'-tō), *I.* Easy. **disinvoltura** (too'-rā). Ease.

Disis (dēs-ēs), *G.* D double sharp.

disjunct'. Disjoined. A term applied by the Greeks to tetrachords where the lowest sound of the upper was one degree higher than the highest sound of the lower. Vide **MODES**.

disjunct succession. A succession of skips.

Diskant (dēs-kānt'), *G.* Discant 1. and 2. **D.-schlüssel.** The soprano clef. **D.-geige.** The soprano of the strings, i. e., the violin. **Diskantist, D.-sänger.** Treble singer. **D.-register, D.-stimme.** Half-stops. **D.-saite.** The highest string.

Dis-moll (dēs-mōl), *G.* D# minor.

dispar'te, I. Aside.

dispera'to (ā'-tō), *I.* Desperate. **disperazione** (dis-pē-rā-tsi-ō'-nē), *I.* Despair.

dispersed. Used of chords or harmonies whose elements are at wide intervals.

disposition. 1. Arrangement of parts of a score, chorus, or orchestra. 2. Estimate as to make-up and cost of an organ.

dissonance, E. (*F.* dīs-sō-nāns), **Dissonanz** (dēs-sō-nānts'), *G.*, **dissonanza** (dīs-sō-nān'-tsā), *I.* 1. Loosely used for discord. 2. In acoustics used of combinations producing beats. 3. In composition used of tones or combinations (irrespective of their pleasantness or unpleasantness of effect) that do not give a sense of rest, but demand motion and resolution in some other tone or chord.

dis'sonant, E. (*F.* dīs-sō-nān), **dissonan'te, I.** Dissonant.

dissonare (dīs-sō-nā'-rē), *I.*, **dissoner**

(dēs-sō-nā), *F.*, **dissoniren** (dīs-sō-nē'-rēn), *G.* To form dissonance.

distance. Interval.

distanza (dēs-tān'-tsā), *I.* Interval, distance. **in d.** In the distance.

distinct'io. 1. Vide **DIFFERENTIALE**. 2. A pause in Gregorian vocal music.

distin'to, distintamen'te, I. Distinct(ly).

distonare (tō-nā'-rē), *I.*, **distoniren** (dēs-tō-nē'-rēn), *G.* To be out of tune.

distro'pha. In plain-song, a double square note of lesser stress than the tristropa.

dī'tal. A key raising the string of a lute or guitar a semitone. **d. harp.** A chromatic lute with a dital to each of its 12 to 18 strings; inv. by Light, 1778.

diteggiatura (dē-tēd-jā-too'-rā), *I.* Fingering.

dith'yramb, E., **dithyrambe** (dē-tī-rāmb), *F.*, **Dithyrambe** (dē-tī-rām'-bē), *G.*, **ditirambo** (dē-tē-rām'-bō), *I.* A rhapsody in honour of Bacchus; a wine-rapture.

dito (dē'tō), *I.* Finger. **d. grosso.** The thumb.

dī'tone, E., **diton** (dē-tōn), *F.*, **ditono** (dē-tō-nō), *I.*, **dito'nus, L.** A Pythagorean major third greater by a comma than our major third.

ditty. A naïve little song.

div. Abbr. of *divisi*.

diver'bia, L., **diver'bio, I.** A musical dialogue.

divertimen'to, I., **divertissement** (dī-vēr'-tēs-mān), *F.* 1. A musical diversion; a potpourri, a series of songs or dances inserted in operas and plays; a short ballet, in one or several movements. 2. In fugue, an episode.

divide. Vide **DIVISION**.

divisi (dē-vē'-zē), *I.* Divided. When 2 parts are written on one stave, to ensure their not being played as double-stops by one instr. they are marked "*divisi*." When a single note is to be played by two instrs. the sign is *a due*, separated.

divisio modi, *L.* A point formerly serving the purpose of the present bar.

division. 1. A variation. 2. A long note divided into short notes. 3. A series of notes sung to one syllable. To "divide" or "run a division" is to execute such a series. **d.-viol.** The viola da gamba. **division-mark.** A figure and a slur binding a number of notes of foreign rhythm, as a triplet or quintole.

division (dē-vēz'-yôâ), *F.* A double bar.

divo'to, divotamen'te, I. Devout(ly). **divozione** (dē-vô-tsi-ô'-nē). Devotion.

dixième (dēz-yēm), *F.* A tenth.

d. m. Abbr. of *destra mano*.

D-moll (dā-môl), *G.* D minor.

do (dô), *I.* 1. A syllable applied to the first note of a scale in solmisation. In the "fixed do" system, the name do is always applied to C. In the "movable do" system, do is always the tonic or key-note; it has displaced the original syllable *ut*. Vide **SOLMISATION**. 2. In France and Italy, the name for C.

Dock'e (dôk'-ē), *G.* A wooden jack.

Doctor of Music. The highest musical degree, generally honorary, frequently meaningless. In England secured by examination.

dodechachor'don, Gr. 1. The bissex. 2. Vide **GLAREANUS** in the B. D.

dodec'upla di cro'me, I. 12-8 time.

d. di semicrome. 12-16 time.

dodec'uplet. A group of 12 equal notes.

doglia (dôl'-yâ), *I.* Grief.

doh (dô). Vide **TONIC-SOL-FA**.

doigt (dwâ), *F.* Finger. **doigté** (dwâ-tâ). Fingered, or fingering. **doigter** (dwâ-tâ). To finger; the art of fingering any instrument. **doigtés fourchus** (dwâ-tâ foor-shû). Cross-fingerings.

dol. Abbr. of *dolce*.

dolce (dôl'-chē), *I.* Sweet, soft. **dolcezza** (dôl'-chēd'-zâ). Sweetness. **dolcemen'te.** Softly. **dolcis'simo.**

1. With extreme sweetness. 2. A very soft flute-stop.

Dolcian (dôl-tsi-ân'), *G.*, **dolciana** (ô) (dôl'-chē-â'-nâ), **dolcino** (dôl'-chē-no), *I.* 1. An obsolete small bassoon. 2. A reed-stop.

dolciato (dôl-châ'-tô), *I.* Softened.

dolciss. Abbr. of *dolcissimo*.

dolemmet (dô-lēm-mâh), *F.* Dolefully.

dolen'do, dolente, I. Sad. **dolentemen'te.** Sadly.

dolent (dô-lân), *F.* Sorrowful, mournful.

dolore (dô-lô'rē), *I.* Grief, sorrow.

doloroso, dolorosamen'te. Sorrowful(ly).

Dolzflöte (dôlts'-flä-tē), *G.* 1. An obsolete flute. 2. A flute-stop.

Dom (dôm) or **Domkirche** (kêr'-khē), *G.* A cathedral. **Domchor** (kôr). The cathedral choir.

dom'inant, E., dominante (dôm-y-nânt), *F.*, **Dominante** (dô-mī-nân'-tē), *G. & I.* 1. The fifth tone of a scale, so called because it is the principal tone after the tonic and its chord or harmony indicates the key and demands resolution in the tonic; hence **d. chord**, the triad or the 7th chord built on the dominant. 2. The key whose tonic is the dominant of the principal key; hence the expression, "to modulate to the dominant," thus the key of G is the dominant to the key of C. In the sonata formula the dominant key is the one usually chosen for the contrasting second subject, after which the tonic key is re-established; hence the *dominant section*. 3. Vide **CHANT (1) a**.

Domine, salvum fac, L. "Lord, make him hale," first words of a Catholic prayer for the health of the sovereign.

Domin'icali Psalmi, L. Psalms in the Vespers.

Do'na no'bis pa'cem, L. "Grant us Thy peace." Vide **MASS**.

donna, I. Lady. **prima donna.** Leading lady in opera.

dô'po, I. After.

doppel (dôp'l), *G.* Double. **doppel-B** or **doppel-Be** (dôp'l-bä). The double flat (bb). **D.-blatt**. Double reed. **D.-chor**. Double chorus. **D.-fagott**. Double bassoon. **D.-flöte**. 1. Double flute. 2. A stop-pipe with two mouths. **D.-fuge**. Double fugue. **D.-flügel**. 1. Vide VIS-A-VIS. 2. Vide PIANO A CLAVIERS RENVERSES. **d.-gedeckt**. Double-stopped diapason. **D.-geige**. An organ-stop. **D.-griff**. Double stop on the violin, etc.; paired notes on other instruments. **D.-kanon**. Canon with two subjects. **D.-kreuz** (kroits). The double sharp. **D.-okta've**. Double octave. **D.-punkt**. Double dot after a note. **D.-quintpommer**. A large bombard. **D.-schlag**. A double beat, a turn. **D.-schritt**. A quick march. **D.-zunge**. Double tonguing.

doppelt (dôp'plt), *G.* Doubled. **d. Trillerlauf**. Double cadence. **doppeltgestrichene Note**. A 16th note. **doppelte Noten**. Double notes.

dop'pio (or **a**), *I.* Double; sometimes used to mean "play also the octave"; with names of instrs. it means larger and deeper. **d. movimento** or **d. tempo**. Twice as fast. **d. pedale**. Playing the pedals in octaves. **d. lyra**. A double lyre.

do-re-mi. Vide SOLMISATION.

Dorian, Doric, E., dorian (dô-ri-än), *F.* Vide MODES.

dossologia (dôs-sô-lô'-jä), *I.* Doxology.

dot. 1. A point placed after a note to increase its duration one half. **double dot**. Two dots placed after a note to increase its duration three fourths. 2. A point placed above or below a note to indicate that it is to be played staccato; if slurred, mezzo-staccato. 3. A series of dots above a note indicate that it is to be divided into that number of small notes. 4. Vide REPEAT.

double. *As a noun.* 1. A repetition. 2. A variation. 3. Any 16-foot stop. 4. A change rung on 5 bells. *As a*

verb. 1. To add the superior or inferior octave to the written tones of any part. 2. To give the same tones to different instrs.

As an adjective. 1. Doubled, paired, as the 2-mouthed d. flageolet. 2. Repeated in the octave or in other instrs. 3. Vide PITCH, concerning **double C**, **double octave**. **d. chant**, vide CHANT 1 b. **d. drum**. One beaten at both ends. **d. reed**. The combination of 2 reeds in the mouthpiece of one instr. **d. flute**. (a) A flute capable of producing two tones at once. (b) An organ-stop. **d. grand pianoforte**. An instr. inv. by James Pierson, of New York, with a set of keys at either end. **d. action harp**. Vide HARP. **d. lyre**. A double lyre. **d. demi-semiquaver**. A 64th note. **double flat**. A symbol of two flats (bb) lowering its note two semitones. **double sharp**. A symbol (x) raising a note two semitones. **d. note**. A breve. **d. time**. (a) 2-4 time. (b) In the army a running step or cadence of 180 to the minute. **d. concerto** or **sonata**. A concerto or sonata for two solo instrs., as violin and piano. **d. octave**. An interval of a 15th or 2 octaves. **d. quartet**. Eight singers. **d. chorus**. Two choirs. **d. after-note**. 2 after-notes. **d. beat**. A beat repeated. **d. shake** or **trill**. Two notes (3ds or 6ths) shaken together. **d. backfall**. An old grace. **d. relish**, vide RELISH. **d. suspension**. The suspension of two notes of a chord. **d. triplet**. A sextole. **d. pedal**. Pedal-point on 2 notes. **double bar**. Two thin or thick lines vertically cleaving the staff to show the end of a major part, or of the whole composition.

"**doubled**" is used of notes repeated in the octave or in other instruments, as "the 'cellos are *d.* by the bassoons."

Concerning the double letters (AA, BB, etc., or D.A, D.B, etc.), vide PITCH. In England *d.* is applied to the tones from G to F inclusive.

4. Deeper by an octave. **d. bassoon.** An instr. an octave lower than the bassoon. Its compass extends from B₂ to F. **d. bourdon.** A 32-ft. stop. **d. diapason.** A stop an octave below diapason, 16-ft. on the manuals, 32-ft. on the pedals. **d. dulciana.** A 16-ft. dulciana. **d. hautboy.** A 16-ft. stop.
5. **double counterpoint** and **d. descendant** refer to parts so written that they may be inverted. Vide COUNTERPOINT. **d. fugue.** A fugue with 2 subjects.
6. **double stopping.** The playing of two or more notes at once on a stringed instr. **d.-stopped diapason.** A double diapason with covered pipes. **double tonguing** or **d. tonguing.** In flute and trumpet playing, the production of rapid staccato tones by striking the upper teeth and the hard palate alternately with the tongue. **double trouble.** A quick shuffle of the feet in The breakdown. **double trava'le.** The trill of a tambourine made by drawing the wet thumb across it. **d. twelfth.** A stop sounding the fifth above the foundation-stops. The **double-bass** got its name from an obsolete higher instr., the *bass* of the stringed instrs., and of the orchestra. Its compass is from E, or G, to *a*, its 3 strings being tuned by the Italian and French system, G.-D.-A, by the English, A.-D.-G. With 4 strings it is tuned E.-A.-D.-G. Its music is written an octave higher than it sounds.
- double** (doo-bl), *F.* 1. Repetition with variations, pl. **doubles.** Obsolete. 2. In the minuet, a short trio with the main harmonies of the first subject retained. *As an adjective.* **Double, d.-barre.** Double bar. **D.-bémol.** Double flat. **d.-corde.** (a) Double stopping. (b) Playing the same note on 2 strings simultaneously. **d. coup de langue** (koo-dû lăng). Double tonguing. **d. croche.** A 16th note. **d. dièse.** Double sharp. **d. main.** An octave-coupler. **d. octave.** Double octave. **d. touche** (toosh). In harmoniums, etc., a key-fall adjustable at two heights to regulate the volume of tone. **d. triple.** 3-2 time. **double** (doo-blă), *F.* 1. A turn. 2. Doubled.
- doublette'** (ët), *F.* 1. A 2-ft. stop. 2. A stop with 2 ranks of pipes. Vide FIFTEENTH.
- doublophone.** A combination of euphonium and trombone inv. by Besson, Paris, 1891.
- doubtful.** Vide EQUIVOCAL.
- douleur** (doo-lür), *F.* Grief. **douloureux** (doo-loo-rü'). Sad. **douloureusement** (doo-loor-tiz-măh). Sadly.
- doux** (doo), **douce** (doos), *F.* Soft, sweet. **doucement** (doos-măh). Softly.
- douzième** (dooz-yēm), *F.* A twelfth.
- downbeat.** 1. The fall of the hand in time-beating, marking the major accent of the measure. 2. The accent itself, or thesis.
- downbow.** Vide BOW.
- doxologia,** *L.* **doxologie** (dôx-ôl'ô-zhê), *F.* **doxology,** *E.* A sacred hymn of praise; strictly, the *Greater* (or *major* or *magna*) **D.** is the *gloria in excelsis*. The *Lesser* (or *minor* or *parva*) **D.** is the *gloria Patri*.
- drag.** 1. A retardation. 2. In lute-music, a portamento downward.
- Drahtsaite** (drăt'-zi-tê), *G.* Wire string.
- dramma lir'ico** or **per musica** (moo'-zi-kă), *I.* An opera or musical drama.
- drammat'ico,** *I.* Dramatic. **drammaticamen'te.** Dramatically.
- drängend** (dräng'-ënt), *G.* Hurrying.
- drawknob** or **drawstop.** In the organ a knob which when pulled admits the wind to a stop, or couples certain stops. **d. s. action.** The mechanism of stops.
- Dreher** (dră'ër), *G.* An obsolete Austrian waltz like the Ländler.
- Drehorgel** (dră'-örg-ël), *G.* Barrel-organ.
- Drehseessel** (dră'-zêss-êl), **Drehstuhl** (dră-shtool), *G.* A music-stool.

drei (drī), *G.* Three. **Dreilachteltakt** (drī-ākht'-ēl-tākt). 3-8 time. **-händig** (hēn-dīkh). For three hands. **-angel** (drī-āng-ēl). Triangle. **-chörig** (kär-īkh). Three-choired. Applied to (a) pianos having three strings to each note. (b) Compositions for three choirs. **-gesang** (drī'ge-zāng). Trio. **-gestrichen**. 3-lined; vide **PITCH**. **-klang**. A triad. **-mal** (drī-mäl). Thrice. **-spiel** (drī'shpēl). A trio. **-stimmig**. Three-voiced. **Dreivierteltakt** (drī-fēr'tēl-tākt). 3-4 time. **Dreizweiteltakt** (drī-tsvēf'-tel-tākt). 3-2 time.

dreist (drīst), *G.* Brave, confident. **Dreistigkeit** (drīs'tīkh-kīt). Boldness.

drem'la, *Pol.* A Jew's harp.

dringend (drīng'ēnt), *G.* Hastening.

Dritte (drīt-tē), *G.* Third.

drit'to, *I.* Right. **mano d.** Right hand.

drī'ving note. A syncopated note.

droit (dwā), **droite** (dwāt), *F.* Right. **main droite**. Right hand.

Drummete (drōm-mä'tē), *G.* A trumpet.

drone or drone-pipe. Vide **BAGPIPE**.

drone-bass. A form of monotonous pedal-point suggesting a bagpipe. Vide **MUSETTE**.

drönen (drä'nēn), *G.* To drone.

Drucker (drook'er), *G.* 1. A tour-de-force in performance. 2. Sticker.

Druckwerk (vērkh), *G.* In an organ, an action exerted through stickers.

Druckbalg (drook-bälkh). A concussion bellows.

drum. An instr. of percussion, of great antiquity and variety; it consists of one or two membranes stretched taut over the ends of a hollowed chamber of wood or metal. The tightness of this membrane regulates the pitch of the one tone of which it is capable. Many drums do not produce a musical tone, but are merely of rhythmic value; besides the savage forms, there are (a) the small, shrill **side drum** (or **tenor-drum**) with two heads, the upper only being beaten with two

wooden sticks; this is capable of a sharp rattling roll, which may be emphasized by drawing strings (or snares) of gut across the lower head; the drum is then called a **snare-drum**; (b) the **tambourine**; (c) the big deep-booming **bass-drum** beaten on both sides or on one, with padded sticks. The musical drum is the **kettle-drum** (q. v.). **drum-major**. The officer conducting a band on the march.

dru'ma, *Irish*. A drum.

drum-bass. The monotonous giving out of the tonic and dominant in double-bass music.

D. S. Abbr. of *Dal Segno*.

duc'tus, *L.* Melodic progression. 1. **d. rectus**. Ascending. 2. **d. reversus** or **revertens**. Descending; or 3. **d. circumcurrrens**. Ascending and descending.

Dudeler (doo'dēl-er), *G.* A wretched singer or player.

Dudelkasten, *G.* Barrel-organ.

Dudelsack (doo'd'l-zāk), **Dudelkastensack**, *G.* A bagpipe.

due (doo'-ē), *I.* Two; in two parts. Vide **DIVISI**. **d. corde**. Vide **CORDA**.

d. cori. Two choirs or choruses.

d. pedali, *I.* Both pedals to be used.

due volti. Twice. *A due*, vide **DIVISI**.

duet, **Duett** (doo-et'), *G.*, **duet'to**, *I.* A composition for two singers, or instrumentalists; a 2-hand piece for two manuals of an organ. **duettino**

(tē'no), *I.* A short duet.

dulçaina (dool-sä-ē'na), *Port.* A beak flute. Also **doçaina**.

dulcet. A stop.

dulcian. 1. Vide **DOLCIAN**. 2. An organ-stop.

dulciana stop, **dolcan**, **dolcin**, **dulcan**, or **dulzain**. 1. An 8-ft. stop of soft sweet quality. **d. principal**. A 4-ft. stop. 2. A **dolcian**.

dulcimer. A very ancient instr. with a wooden frame, a sound-board with sound-holes, two bridges, and wire strings. It is played upon with two padded hammers; compass g to d."

The cimbalom is a very familiar form.

dulzaina (dool-thä-ē'-nä), *Sp.* A small trumpet.

dumb piano, dumb spinet. A keyboard without strings or hammers meant for silent practice.

dummy pipes. Ornamental organ pipes that make no sound.

dump. An obsolete slow dance in 4-4 time.

dumpf (doompf), **dumpfig** (doomp'-fikh), *G.* Dull, muffled. **Dumpfigkeit** (kit). Dulness.

duo (doo' ö), *I.* Two; in two parts; a duet, especially of 2 voices or instrs. of the same kind. **d. concertante.** A duo in which each part is alternately principal.

duodecima (doo-ö-dä'-chí-mä), *I.* The twelfth; a stop, a twelfth above the diapasens. **d. acuta, L.** A twelfth above. **d. gravi, L.** A twelfth below.

duodecimole, I. A group of twelve equal notes.

duode'nal, duodena'rium, duodena'tion. See A. J. ELLIS in the B. D.

duodram'ma, I. A dramatic piece for 2 actors or singers.

duoi (doo-ö'e), *I.* Two.

duole, G. Vide COUPLET.

duolo (doo-ö'lö), *I.* Sorrow, grief.

duomo (doo-ö'mö), *I.* A cathedral.

dupla (doo-plä), *L.* Double. Vide NOTATION.

duple time. Double time; 2 beats to the measure. Vide TIME.

duplex longa. Vide NOTATION.

duplication. Doubling.

duplo (doo-plö), *I.* Double.

dur (door), *G.* Major, as A-dur.

dür (dür), *F.* 1. Hard, harsh of tone. 2. Major.

durament'te (doo-rä-mén'-tē), *I.* Sternly.

durchaus (doorkh-ows), *G.* Throughout.

durchdringend (doorkh'-dring' ent), *G.* Penetrating, shrill.

Durch'führung (für-oongk), *G.* Development; working out. Vide FORM.

Durchgang (gāng), *G.* Passage. **Durchgangston.** Passing note, or changing note, called *regelmässig*, when on a weak beat; *unregelmässig*, on a strong beat (or *schwerer Durchgang*).

durchgehend (doorkh'gä-ent), *G.* 1. Passing, transitional. 2. Complete. **d. Stimmen.** Complete organ-stops. **durch'komponirt** (nért), *G.* "Composed through," used of a song whose every stanza has individual treatment. Through-composed.

durchschlagende (shlākh-ēnt-ē), *G.* Free (of a reed).

durchstechen (stēkh-ēn), *G.* Vide RUN (2). **D.-stecher.** Notes made by running.

durée (dü-rä), *F.* Length, duration.

durezza (doo-réd'-zä), *I.* Hardness, harshness.

dur-moll Tonart (door'-môl-tôn'-ärt), *G.* Major-minor-mode. Vide COMBINATION MODE.

duro(a) (dooro), *I.* Rude, harsh.

durus, L. 1. Major, as *cantus d.* 2. Natural, as *b. durum*.

Dutch concert. Vide CONCERT.

Dütchen (düt'-khén), *G.* A small cornet.

duten (doo'-ten), *G.* To toot.

dux, L. "Leader, guide;" the subject of a fugue (q. v.)

dy'ad. A concord of two tones.

dynam'ics. The theory of the different degrees of power applied to notes.

Dystonie (des-to-né'), *G.* and *Gr.* Bad intonation.

E

E Pron. ä in *G.*; in *F.* and *I.* called *mi* (mē). 1. A musical pitch, two full steps above C. 2. All its octaves. 3. The major scale having four sharps; the minor scale relative to G major.

e (ä), *I.* And; written *ed* before vowels.

ear. 1. A projecting metal plate on either side of the mouth of organ-pipes. 2. A musical sense of pitch,

- interval, etc.; the capability of distinguishing between tone-qualities.
- ebollizione** (ä-bôl-lët-tsi'-në), *I.* Ebullition, overflow of emotion.
- ebollimen'to**, Ebullient(ly).
- écart** (ä-kär), *F.* A long stretch on the piano.
- ec'bole**, *Gr.* The sharpening of a tone.
- eccedente** (ët-chë-dën'-të), *I.* Augmented.
- ecclesia** (ëk-klä'-zä), *L.* and *I.* Church. **ecclesiastical modes**. *Vide* **MODES**. **ecclesiastico**, *I.* Ecclesiastic.
- ecco** (ëk'-ko). 1. Behold. 2. Echo.
- échappement** (ä-shäp-män), *F.* Release. **double é**. Repeating-mechanism.
- echeggiare** (ä-këd-jä'-rë), *I.* To echo.
- echelon** (pl. a), *Gr.* 1. A drum or gong. 2. A sound-screen. 3. Resonance-box of a lyre.
- échelette** (äsh-lët), *F.* Xylophone.
- échelle** (ä-shëll), *F.* The scale or gamut.
- échelon** (äsh-lôä), *F.* A degree.
- ech'o** (in *F.* ä-ko). 1. An imitation of an echo. 2. An echo-stop. 3. A harpsichord-stop. *e. cornet, e. dulciana.* Organ-stops. *e. organ.* A set of pipes inside a box or at a distance giving an echo effect.
- ech'ometer**. A device for measuring the power of an echo.
- éclisses** (ä-klës), *F.* Ribs (of a violin, etc.).
- ec'logue**. A pastoral.
- ec'lysis**, *Gr.* The flattening of a tone.
- eco** (ä-ko), *I.* Echo.
- école** (ä-kül), *F.* School, method.
- écossais** (ä-kôs-sä), **écossaise** (ä-kôs-séz), *F.*, **Ecosaise** (ä-kôs-sä'zë), *G.* "Scotch." 1. A grave old dance, in 3-2 or 3-4 time. 2. A lively country-dance in 2-4 time.
- écu** (ä-kü), *F.* A shield on the face of mandolins, etc.
- ed** (ëd), *I.* And.
- edel** (ä'dl), *G.* Noble.
- E-dur** (ä-door), *G.* E major.
- Effekt**, *G.*, **effet** (ëf-fä), *F.*, **effet'** to, *I.* Effect. **Effekt-piano**, *G.* The effect marked "fp" (*forte piano*).
- effort** (ëf-fôr), *F.* A guttural vocal attack.
- également** (ä-gäl-män), *F.* Equally, evenly. **égalité** (ä-gäl-i-tä), *F.* Equality, evenness.
- égloga** (äl'yô-ga), *I.*, **églogue** (äg-lôg), *F.* A pastoral.
- eguale** (ä-goo-ä'lë), *I.* 1. Equal, even. 2. Applied to a composition for voices or instrs. of one kind, as female voices only. **egualizza** (lëd'zä), **egualanza** (än'-tsä), *F.* Evenness. **egualmen'te**. Evenly, alike.
- ei'domusikon**. A melograph.
- eifrig** (if-rikh), *G.* Ardent.
- eigentlich** (ikh'-ënt-likh), *G.* Right, strict, in perfect time. *e. Fuge*. A strict fugue. *e. Kadenz*. Perfect cadence.
- Eigenton** (i'-khën-tôn), *G.* The tone natural to a wind or other instr., its "own tone."
- eight** or **8**. The octave. *con 8va*. With the octave below or above. *Vide* **OTTAVA**.
- eighteenth**. A double octave plus a fourth.
- eight-foot**. 8-ft. *Vide* **FOOT**.
- eighth**. 1. An octave. 2. An eighth note. **eighth note**. A quaver, of half the value of a quarter note. **eighth rest**. A rest of an eighth-note duration.
- eilen** (i'lën), *G.* To hurry. **eilend** (lënt). Accelerating. **eilig** (i'-likh). Swift.
- ein** (in), **eine** (i'në), **eins** (ins), *G.* One, once. **einchörig** (kä'-rikh). Used, 1. Of an instr. which has but one string to each note. 2. Of a comp. for one choir. **eingestrichen** (in-ghë-strikh'-ën). Once-accented. *Vide* **PITCH**.
- einfach** (in-fäkh), *G.* Simple, plain. **einfache Kontrapunkt**. Simple counterpoint. **Einfalt**. Simplicity.
- Eingang** (in'-gäng), *G.* Introduction.
- Eingang der Messe**. The Introit.
- Eingang'schlüssel**. Introductory key.

eingreifen (in'-grī-fēn), *G.* (a) To strike (of strings). (b) To interlace (of the fingers in piano-playing).

Einheit (in-hīt), *G.* Unity. **einheilen**. To prompt. **Einheiler**. Prompter. **einige(n)** (i'nīkh-ēn). Some, any. **Einigkeit** (kīt). Unity, harmony. **Einklang** (in'klāng). Unison. **Einlage** (in-lākh-ē). A short interpolation. **Einleitung** (in'li-toongk). Introduction. **Einleitungssatz** (zāts) or **spiel**. Overture, prelude. **einmal** (in-māl). Once. **Einmüthigkeit** (in-mūt'-īkh-kīt). Unanimity. **Einsaiter** (zī'-ter). The monochord. **Einsatz**. A solo. **Einsatz**. (a) Attack. (b) Entrance. **Einsatzstück**. Crook. **Einsatzzeichen** (in'zātz-tsīkh'n). 1. The sign the leader gives the performers to commence. 2. In a canon the mark indicating the entrance of the imitating voice. **einschlagen**. To strike in. **einschlafend**. Dying away. **einschmeichelnd** (shmīkh-ēlnt). Insinuating. **Einschnitt** (shnīt). A phrase. **einsetzen**. To enter, attack. **einsetzender Hornist**. A horn-player, whose thick lips must surround, instead of press the mouthpiece. **einsingen**. (a) To learn singing by practice. (b) To lull to sleep. **einspielen**. (a) To get an instr. in good working order. (b) To attain command of a piece. **einstimmen**. To tune. **einstimmig**. For one part. **Einstimmigkeit**. Literally, one-voiced-ness. **eintönig**. Monotonous. **Eintracht**. Accord. **einträchtig** (trēkh-tīkh). Concordant. **eintretend** (trā-tēnt). Entering. **Eintritt**. Entrance, entry, beginning. **Einverständnis** (fer-shēnt-nīs). Agreement.

Eis (ā'-ēs), *G.* E sharp. **Eisia**. E double sharp.

Eisenvioline (i'-zēn), *G.* A nail-fiddle.

Eisteddfod (ēs'-tēd-fōd), *Welsh*. An assemblage of Welsh bards and musicians; first held in 1078.

Eklog(u)e (āk-lōkh-ē), *G.* Eclogue.

ēla. Name of the highest tone in the Aretinian scale; e''.

electric organ. One having electric connections in place of trackers.

electric piano. A piano inv. 1851, and unsuccessfully attempted often since, till Dr. Eisenmann of Berlin in 1891 succeeded in obtaining an instr. capable of swelling on a sustained tone, and securing many beautiful effects.

élégamment (āl-ā-gām-mān), *F.* elegamment'e, *I.* Elegantly, gracefully. **elegante** (āl-ā-gān'tē), *I.* Elegant. **eleganza** (āl-ā-gān'tsā), *I.* Elegance, grace.

elegia (ā-lā-jē'-ā), *I.*, **élegie** (ā-lā-zhē), *F.*, **Elegie** (ēl-ā-jē'), *G.*, **elegy**, *E.* A mournful composition or dirge. **elegiaco** (jāk'-ō), *I.*, **élegiacque** (ā-lā-zhāk), *F.* elegiac.

élément (ā-lā-mān), *F.* The series of tones in a scale. **é. métrique**. A measure-note.

elevamen'to, elevaterza (āl-ā-vātēd'-zā), *I.*, **elevazione** (vā-tsī-ō'nē). Elevation. **elevato** (vā'to). Elevated, exalted, sublime.

eleva'tio, elevation. 1. The upbeat. 2. The rising of a melody beyond the compass of a mode. 3. A motet or other comp. performed during the elevation of the Host.

eleventh. An octave plus a fourth.

Elfte (ēlf'tē), *G.* Eleventh.

Ellenlänge (ēllēn-lēng-ē), *G.* An ell (in pipe-measuring).

Ellis's system. See A. J. ELLIS in the B. D.

embellir (ān-bēl-lēr), *F.* To embellish. **embellissement** (lēs-mān), *F.* Embellishment.

embellishment. Ornament, decoration. Vide GRACE.

embouchure (ān-boo-shūr), *F.* 1. The mouthpiece of a wind instr. 2. The position the mouth assumes in playing the instrument.

E-moll (ā-mōl), *G.* E minor.

emmelei'a, Gr. 1. Consonance. 2. A tragic dance.

emozione (ā-mō-tsī-ō'-nē), *I.* Emotion.

empâter les sons (ân-pâ-tâ lâ sôh), *F.*

To produce a legato. **exécution** or **voix empâtée**. A blurred style.

Empfindung (êmp-fînt'-oongk), *G.*

Feeling, emotion. **e. svoll.** Full of feeling.

Emphase (*G.* êm-fâ'-zê, *F.* âh-fâz).

Emphasis. **emphasis.** Stress or accent.

emphatique (âh-fâ-têk), *F.* **emphatisch** (êm-fâ'-tîsh), *G.*

Emphatic. **emphatiquement** (têk-mâh), *F.*

Emphatically.

empito (êm-pê-tô), *I.* Impetuosity.

empituosamen'te. Impetuously.

emporté (ân-pôr-tâ), *F.* Passionate,

hurried. **emportement** (pôrt-mâh). Passion, transport.

empressé (ân-prêss-sâ), *F.* Hurried.

empressément (prêss-mâh), *F.* Zeal.

en (ân), *F.* In; often used with the

participle, as *en descendant*, descending; *en badinant*, scherzando.

enarmo'nico, *I.* Enharmonic.

enclavure du manche (ân-klâ-vûr dû

mâhsh). Space for the insertion of the neck (of a violin) into the belly.

encore (ân-kôr), *F.* Again; a recall.

Used by the English to demand a repetition; the French use "*bis*."

Ende (ênt'ê), *G.* End, conclusion.

end-man. One of the chief negro minstrels who sits at either end of their semicircle.

energia (ên-êr-jê'â), *I.*, **energie** (ên-

êr-zhê), *F.* Energy. **energico** (ên-

âr-jî-kô), **energicamen'te**, *I.* Ener-

getic(ally). **energique** (ên-êr-zhêk),

F., **energisch** (ên-âr-zhîsh), *G.* Ener-

getic. **energiqnement** (zhêk-mâh),

F. Energetically.

enfasi (ên-fâ'zê), *I.* Emphasis.

enfático, **enfaticamen'te**, *I.* Em-

phatic(ally).

enfáticamente (ên-fê-â'-tâ-mên'-tê), *I.*

Proudly.

enfer (ân-flâ), *F.* To swell, increase.

eng (êngk), *G.* Close, compressed; ap-

plied, (a) to the stretto in fugue, (b) to narrow straight organ-pipes. **enge**

Harmonie (or **Lage**). Close harmony.

Engelstimme (êng'êl-shtîm-mê), *G.*

"Angel voice." Angelica; a stop.

Engführung (êng'-fûr-oongk), *G.*

Stretto.

englisch (êng'lîsh), *G.* English. **e.**

Horn. English horn. **e. Mechan-**

ik, in pianos, the English action. **e.**

Tanz. Vide ANGLAISE. **e. Viollet**

(vê-ô-lêt'). (a) An old way of tuning

the violin—e-a-e'-a'. (b) An obsolete

viola d'amore with 14 sympathetic strings beneath the others.

English fingering. Same as Ameri-

can fingering.

English horn. A species of oboe

(q. v.)

enguichure (ân-gê-shûr), *F.* Embou-

chure.

enharmonic, **enharmonicus**, *L.*, **en-**

harmonique (ên-âr-môn-êk), *F.*, **en-**

harmonisch (ên-hâr-mô'-nîsh), *G.* 1.

Differing in name or notation, but

not in sound, as c sharp and d flat. Mathematically and actually c ♯ and

d ♭ differ by an appreciable inter-

val, but for convenience' sake and

in the name of *temperament* (q. v.)

they are the same tone on the key-

board instruments and, by contagion,

have become so in singing and the

playing of stringed and wind instru-

ments. Tones that are identical in

our present artificial scale, but not in

actuality or acoustics, are called **en-**

harmonic; hence *chords* and *inter-*

vals written differently and sound-

ing alike are called **enharmonic**, and

the change of the key by such chords

is called **enharmonic modulation**;

the writing of the same chord in 2

notations is **e. change**. Instruments

have been frequently invented mak-

ing a distinction between such tones

as c sharp and d flat, and giving them

separate digitals. These instrs. are

called **enharmonic**. The **e. scale**

is, strictly, a scale with more than

the twelve semitones of our usual

scale; the term' is loosely applied to

scales as c sharp and d flat, having

the same sound. 2. Vide **MODÉS**.

3. Vide **DIESIS**.

enigmatical. Vide **CANON**.

énoncer (ä-nôn-sä), *F.* To enunciate.

énonciation (ä-nôn-säs-yôn). Enunciation.

eno'plia, *Gr.* Spartan war-music.

ensemble (än-sän'bl), *F.* 1. Together; the whole; all the factors considered as a unit. 2. The quality of their co-operation. **morceau d'e.** A number requiring more than one performer.

entgegen (ënt-gä'khën), *e.-gesetzt*, *G.* Contrary, opposite.

entr'acte (än-träkt), *F.* Music played between the acts, or of such character.

enträn'te, entrata (ën-trä'tä), *I.*, **entrada** (ën-trä'-dhä), *Sp.*, **entrée** (än-trä), *F.* 1. Entrance; introduction, or music of such character, as in a ballet. 2. An old polonaise-like dance in 4-4 time.

entre-chats (änt-rü-shä), *F.* The entering bounds of a dancer.

entremese (ën-trë-mä'-sä), *Sp.* A burlesque interlude.

entremets (änt-rü-mä), *F.* Slight interlude.

entry (obs). An act.

Entscheidung (ënt'-shi-doongk), *G.* Decision. **entschieden** (ënt'-shë'dën), *G.* Decided.

entschlafen (ënt-shlä'fën), *G.* To die away (lit. to fall asleep).

Entschliessung (ënt'-shlës-soongk), *G.* Resolution.

entschlössen (ënt-shlôs'sën), *G.* Resolute. **Entschluss** (ënt'-shloos), *G.* Resolution.

Entwurf (ënt'-voorf), *G.* Sketch, outline.

enunciato (ä-noon-chY-ä'-tö), *I.* Enunciated. **enunciazione** (ä-tsi-ö'-nä), *I.* Enunciation.

en'voy. Postscript, or ending, of a ballad.

Eolia (ë-ö'ly-ä), **Eolian** (ë-ö'ly-än), *I.* Vide **ÆOLIAN**.

epicède (ëp-i-sëd), *F.*, **epicedio** (ëp-i-chä'di-ö), *I.*, **epice'dium**, *L.* An elegy, dirge, funeral-song, or ode.

epigo'nion, *Gr.*, **epigo'nium**, *L.* An

ancient Greek lyre, with 40 strings, named from Epigon.

epile'nia, *Gr.* Vineyard songs.

epinic'ion, *Gr.* 1. A triumphal song. 2. The Triumphal Sanctus in the Greek Church.

epio'dion, *Gr.* A dirge.

episode, épisode (ä-pë-söd), *F.*, **episo'dio**, *I.* All incidental portions of composition. Vide **FUGUE**. **episodisch** (ëp-i-zö-dish), *G.* Episodic.

epistle side. The left or south side of the altar; the right or north is the **gospel side**.

epis'trophe, *Gr.* A refrain.

epitalamio (ëp-i-tä-lä'mi-ö), *I.*, **epith'alme** (ëp-i-tälm), *F.*, **epithalamion**, *Gr.*, **epithalamium**, **epithal'amy**, *L.* and *E.* Wedding-ode.

epit'asis, *Gr.* Vide **ANESIS**.

epito'nion, *Gr.* 1. A pitch-pipe. 2. A tuning-wrench.

ep'ode, *Gr.* After-song. 1. A refrain. 2. The conclusion of an ode. 3. A retraction.

ep'tacorde (ëp-tä-körd), *F.*, **eptacor'do**, *I.* 1. A heptachord. 2. A seventh. 3. A scale of seven notes.

equabile (ä-kwä'b'i-lä), *I.* Equal, alike. **equabilmen'te.** Smoothly.

equal. 1. Of counterpoint, consisting of notes of equal duration. 2. Vide **TEMPERAMENT**. 3. Of voices, alike (all male, for instance); not mixed.

e'quisonance, equissonance (ä-kë-sün-näns), *F.* Unison, as of octaves.

e'quisonant. Of like sound; in unison. In guitar music used of different ways of stopping the same note. **equiso'no** (ä-kwë'sö-nö), *I.* In the unison or octave.

equivocal. Used of chords which may by slight change in notation belong to more than one key.

Erard action. Vide **HARP**.

erbeb, *Arab.* Rebec.

erfreulich (ër-froi'-likh), *G.* Joyous.

ergriffen, *G.* Stirred, affected. **E-heit** (hit). Agitation.

erhaben (ër-hä'bën), *G.* Exalted, sublime. **Erhabenheit** (hit). Sublimity.

- erheben** (ēr-hā'bén), *G.* To raise, to elevate; as the hand, in beating time.
- erhöhen** (ēr-hā'ēn), *G.* To raise. **Erhöhung** (ēr-hā'oongk), *G.* Raising, sharpening. **E.-zeichen**. Sharps, double sharps, or naturals following flats.
- ermattet** (ēr-māt'tēt), *G.* Exhausted.
- Erniedrigung** (ēr-nē-drīkh-oongk), *G.* Depression by means of a flat or natural. **E.-zeichen**. A sign for lowering a note.
- ernst** (ērnsht), **ernsthaft** (ērns't'häft), *G.* Earnest. **Ernsthaftigkeit** (ērns't'häft-tīkh-kt), **Ernstlichkeit** (ērns't'häft-tīkh-kt), *Earnestness.*
- Erntelied** (ērnt'ē-lēt), *G.* Harvest-song.
- Eröffnung** (ēr-ēf'noongk), *G.* Opening, beginning. **E.-stück**. Over-ture.
- eroico** (ā-rō'y-kō or -a), *I.* Heroic. "*Sinfonia eroica*," Beethoven's 3d symphony.
- erotico**, *I.*, **érotique** (ā-rō-tēk), *F.*, **erotic**. 1. Amorous. 2. An amorous composition.
- erst** (ērsh), *G.* First. **erste Mal**. First time.
- ersterben**, *G.* To die away.
- ertönen** (ēr-tā'-nēn), *G.* To sound.
- Erweckung** (ēr-vēk'oongk), *G.* Animation.
- erweitern** (ēr-vī-tēr), *G.* To develop, expand. **erweitert**. Expanded, as **erweiterte Harmonie**. Open harmony. **erweiterter Satz**. A movement fully developed thematically. **Erweiterung**. The widening of an interval in a fugal theme.
- Erzähler** (ēr-tsā'lē), *G.* The narrator in Passion music.
- Erzlaute** (ērts'-low-tē), *G.* The arch-lute.
- Es** (ēs), *G.* The note E flat.
- esacordo** (ā-sā-kōr'do), *I.* 1. Hexachord. 2. A sixth.
- esat'to**, *I.* Exact, strict.
- Es-dur** (ēs-door), *G.* E flat major.
- esecuzione** (ās-ē-koot-sī-ō'nē), *I.* Execution. **esecutore**. Performer.
- eseguire** (ā-sā-goo-ē-rē), *To execute.*
- esem'pio**, *I.* Example.
- esercizio** (ā-sēr-chē'tsī-ō) (pl. i), *I.* An exercise.
- Es-es** (ēs-ēs), *G.* E double flat.
- esitamento** (ā-sē-ta-mēn'tō), **esitazione** (ā-sē-tā-tsī-ō'nē), *I.* Hesitation.
- Es-moll** (ēs-mōl), *G.* E flat minor.
- espace** (ūs-pās), *F.* A space in the staff.
- espagnol** (ēs-pān-yōl), *F.*, **español** (ēs-pān-yoo-ō'lō), *I.* "Spanish;" in Spanish style.
- esperto**, *I.* Expert.
- espiran'do**, *I.* Dying.
- espr.**, **espress.** Abbr. of *Espressivo*.
- espressione** (sī-ō'nē), *I.* Expression, feeling. **espressivo** (sē'vo), *I.* Expressive.
- espringale** (ēs-prīn-gā'-lē), *I.* Spring-dance.
- essem'pio**, *I.* Example.
- essen'tial**. (a) Of *harmonies*, the three chief harmonies in any key, *vis.*, the tonic, dominant, and subdominant. (b) Of *notes*, those that make up a chord, in distinction from ornamental, and other foreign notes. **e. seventh**. (a) The leading note. (b) The 7th chord in the dominant.
- estemporale** (rā'lē), **estemporaneo** (rā'-nē-ō), *I.* Extemporaneous.
- estinguendo** (ēs-tīn-goo-ēn'dō), *I.* Dying away.
- estinto** (ēs-tēn'-tō) (or a), *I.* Extinct, almost inaudible.
- estravaganza** (ēs-trā-vā-gān'tsā), *I.* Extravaganza.
- estremamente** (ēs-trā-mā-men'tē), *I.* Extremely.
- estribilho** (ēs-trī-bēl'yō), *A familiar Portuguese air.*
- estrinciendo** (ēs-trēn-chān'dō), *I.* Playing incisively.
- estriniendo** (ēs-trēn-yān'dō), *I.* Very legato.
- es'tro**, *I.* Poetic fire.
- et**, *L.* And.
- et** (ā), *F.* And.
- étalon** (ā-tā-lōn), *F.* Vide SCALE 3.
- éteinte** (ā-tānt), *F.* Almost inaudible.

étendre (ä-tändr), *F.* To extend, spread. **étendue** (ä-tän-dä), *Comp.*

Et Incarna'tus, *L.* "And He was born," etc. Part of the Credo.

étouffé (ä-tôf-fä), *F.* Having "body," as a voice.

étouffer (ä-toof-fä), *F.* To deaden the tone. **étouffé** (ä-toof-fä), Stifed, muffled; in harp-playing a deadening of the tones by touching the strings.

étouffoir (ä-toof-wär), *Damper.*

être en répétition (ët-rän rä-pä-tës-yôn), *F.* To be in rehearsal.

Et Res'urrexit, *L.* "And rose again." A part of the Credo.

-et'to (or a), *I.* Little; an Italian suffix, as *trombetta*. A little trumpet.

et tacordo, *I.* Instr. with 7 strings.

étude (ä-tüd), *F.* A study. A comp. outwardly intended for practice and facility in some special difficulty of technic; often marked with much art, and in the *é. de concert* (dä-kôn-sär), concert-study, intended for public display. **étudier** (ä-tüd-yä), To study, to practise. *Vide STUDY.*

Et Vi'tam, *L.* "And life everlasting." Part of the Credo.

etwas (ët-väs), *G.* Some, somewhat. **e. langsamer**, A little slower.

eufonia (ä-oo-fö-nē-ä), *I.* Euphony. **eufónico**, Harmonious.

euharmon'ic (ü), Producing harmony or concordant sounds. Well-harmonied, not tempered. **e. organ**, An instr. of American origin, inv. by H. W. Poole, 1848, and containing the untempered intervals. *Vide EN-HARMONIC.*

euouae, The vowels in the words "Seculorum, Amen," at the end of the "Gloria Patri;" (a) the trope of the Gregorian Lesser Doxology; (b) any trope (q. v.)

Euphon (yoo-fôn), A glass harmonica (compass from c to f^{'''}) inv. by Chladni, about 1790; the tone produced by rubbing with wet fingers strips of glass, connected with metal rods; also called **eupho'nium**.

eupho'niad, An instr. of American origin, containing thirty keys, and tones of the organ, horn, bassoon, clarinet, and violin.

euphonic-horn, **eupho'nion**, **Somme-rophone**.

eupho'nious, Harmonious.

eupho'nium, A bass brass instr. used in military bands. It has two tubes, played from a single mouthpiece.

Euter'pe, *G.* The seventh muse, patroness of flute-music and song.

evacua'tio, *L.* In old notation, the reduction by one-half of a solid note's value by writing only its outline.

Evakuant (ä-väk-oo-änt'), *G.* The exhaust-pallet; also **evacuant**, *E.*

éveillé (ä-vä-yä), *F.* Gay, sprightly.

evening, or **even**, **song**, Evening service in the Anglican Church.

ever'sio, *L.* In cpt., inversion.

evirato (ä-vē-rä'-tō), *I.* A eunuch with a soprano or alto voice.

evolu'tio, *L.* In cpt., inversion.

evovae, *Vide EUOUAE.*

exécuteur (ëx-ä-kü-tän), *F.* A performer.

exe'quia, *L.*, **Exequien** (ëx-ä'kwī-ën), *G.* Obsequies; requiems.

exercice (ëx-ër-sës), *F.*, **Exercit'ium** (ëx-ër-tsë'tsi-oom), *G.*, **exercise**. A practice piece; a problem in composition, or technic.

exhaust pallet or valve, A stop opening a valve which exhausts the bellows of an organ.

exposi'tion, Development; the working out of a theme. *Vide FORM and FUGUE.*

expressif (ëx-prüs-ëf), *F.* Expressive.

expres'sion (in *F.* ëx-prüs-yôn), The psychological and spiritual elements of music, its message and eloquence. The delivery of a composition with fidelity to its meaning. Hence an **expression-mark** is any sign that will aid in the interpretation of a composition. In French the word **e.** is also used specifically of the vibrato effect. **expression-stop**, An harmonium-stop giving the pedals close control of the expression.

expressive-organ, *Expressivorgel* (séf-ór-khél), *G.*, *orgue expressif*, *F.* The harmonium.

extemporaneous. Without premeditation. **extempore**, *L.* Improvised; off-hand. **extemporize**. To improvise. **extemporizing machine**. A melograph for recording extemporization.

extended. 1. Dispersed, as a chord. 2. Enlarged, as a development. **e. phrase**. One with three measures instead of the usual two, etc. **e. section**. One containing from 5 to 8 measures.

extension (éz-tāns-yōn), *F.* Stretch, or compass on the violin; the extension of the forefinger or little finger of the left hand. **extension pedal**. Loud pedal.

extraaneous. Foreign to the key. **e. modulation**. Transition to an unrelated key.

extravaganza (éz-trā-vā-gān'tsā), *I.* 1. An ornament in bad taste. 2. A musical burlesque, usually spectacular.

extreme, **extrême** (éz-trém), *F.* 1. The highest and lowest parts. 2. Augmented. **chord of the e. sixth**. An altered chord. (Vide ALTERED.)

F

F *E.* and *G.*; in *F.* and *I.* called **fā** (fā). 1. A musical pitch, a perfect fourth above C in all its octaves. 2. The major key having one flat; the minor key relative to A flat minor. **F clef**, **F Schlüssel**, *G.* The bass clef gripping the line F. **f. holes** (in *G.* **F. Löcher** (éf-lékh-ér); in *F.* **les F.** (lā-zéf). The f-shaped sound-holes in the belly of violins, etc. **f, ff, fff**, etc. Abbr. of *forte* and *fortissimo*.

fa (fā), *I.* 1. The fourth of the syllables of solmisation (q. v.). 2. Name of F. in France and Italy, **fa-feint** (fān), *F.*, **fa fin't'o**, *I.*, **fa fct'um**, *L.* Obsolete term for any flatted note. **fa ml.** Formerly the descent of half

a tone from F to E; now any such descent. **fa bémol**, *F* flat. **fa dièse**. *F* sharp. **faburden**. 1. A counterpoint of thirds and sixths added by ear to a *cantus firmus*. 2. Later any improvised accompaniment. 3. A burden. 4. A drone-bass. 5. Intonation of the Psalms.

fabliau (fāb-ly-ō), *F.* An old narrative poem. **fablier** (ly-ā). *A* trouveur.

faces d'un accord (fās d'ün āk-kōr), *F.* The positions of a chord; a triad has 3, a seventh 4, etc.

fach (fākh), *G.* (lit. -fold). Ranked; as **dreifach**. Three-ranked (of pipes).

fächerförmiges Pedal (fēkh-ér-fēr-mýkh-és-pā-dāl), *G.* A fan-shaped pedal-board.

facile (fā-sél), *F.*, **facile** (fā-chē-lé). Light, easy. **facilità** (fā-chē-ly-tā'), *I.*, **facilité** (fā-sél-y-tā), *F.* 1. Facility. 2. An easier arrangement of a piece or passage. **facilement** (fā-sél-mān), *F.*, **facilmente** (fā-chēl-mén-tā), *I.* Easily.

Fackeltanz (fāk-él-tānts), *G.* Dance with flambeaux in a minuet form, 4-4 time.

facture (fāk-tūr), *F.*, **Faktur** (fāk-toor'), *G.* 1. Scheme or construction, workmanship. 2. The scale of pipes.

fädig (fā-dýkh), *G.* Threaded (of violin-strings), as **vierfädig**. 4-threaded.

fading (fād'-ing), *Irish*. A dance; a refrain.

fag. Abbr. of *fagotti*.

fag'ot, *E.*, **Fagott** (fā-gôt'), *G.*, **fagot'to**, *I.* 1. A bassoon. 2. A reed-stop (also **Fagottzug**). **fagottino** (tē'no), *I.* A small bassoon. **Fagottist** (fā-gôt-test'), *G.* **fagottista** (tēs-tā), *I.* A performer on the bassoon. **fagotto contro**, *I.* A bassoon, an octave, a fifth, or a fourth lower. **fagotto'ne**. A large obs. bassoon, an octave lower.

fah. Fa in Tonic sol-fa.

Fähnenmarsch (fā-nēn-mārsh), *G.* The march played when the colours are lodged.

faible (fěb'l) *F.* Weak. **temps f.** Weak-beat.

faire (fär), *F.* To do, make. **f. des fredons.** A trill. **faites bien sentir la mélodie** (fēt-bl-än-sän-tēr lä mä-lö-dē), *F.* Keep the melody very distinct.

fa-la. 1. An old refrain. 2. A song with such refrain, or a dance. **falal-el'la**, *I.* A nonsense song.

fall. 1. A cadence. 2. Vide **FLY**.

falo'tico, *I.* Fantastic.

falsa (fäl'sä) (or o), *I.*, **false**, *E.*, **falsch** (fälish), *G.* False, wrong, out of tune. **false accent.** Accent removed from the first to the second or fourth beat. **f. bordone.** (a) Faburden. (b) The reciting-notes. **f. cadence.** An imperfect or interrupted cadence. **f. fifth.** An imperfect fifth. **f. relation.** (a) The appearance simultaneously or consecutively in different voices of the same notes chromatically altered, as C sharp and C flat, implying a disagreement or incompatibility. (b) The appearance of the tritone (q. v.) in different voices. Though strictly forbidden in the textbooks, late composers ignore the rule altogether. **f. string.** An ill-made string giving a bad tone. **f. triad.** The diminished triad having a false fifth.

Falsett (fäl-zět'), *G.*, **falset'to**, *I.* 1. The top or artificial register of the voice, having an unnatural or effeminate sound. 2. One who uses this register.

fan'cy. 1. A slight tune. 2. A fantasy.

fandango, *Sp.* A popular Spanish dance in triple time, accompanied with castanets (or tambourine) and guitar, the dance being interpolated between vocal couplets.

fanfare, *E.* (pron. in *F.* fän-fär), **fanfara** (fän-fä'-rä), *I.* 1. A trumpet-flourish. 2. A brass-band.

fantaisie (fän-tě-zē), *F.*, **fantasia** (fän-tä-zē'), *I.*, **Fantasia** (fän-tä-zē'), *G.* 1. Fantasy, caprice, a composition free in spirit and form. 2. An ar-

peggiated prelude. 3. A potpourri. 4. An improvisation. 5. Formerly a work, vocal or instrumental, full of free imitation free fantasia or fantasy, same as Development. Vide **FORM.** **fantasio'so**, *I.* Fantastic. **fantasiren** (zē'rén), *G.* To improvise.

fantas'tico, **fantasticamen'te**, *I.*, **fantastique** (fän-täs-tēk), *F.*, **fantastisch** (fän-täs'-tish), *G.* Capricious. **farandola**, *I.*, **farandole** (fär-än-döl), **farandonle** (fär-än-dool), *F.* A circle dance in 6-8 time.

farneticamen'te, *I.* Deliriously.

farsa in musica (moo'zi-ka), *I.* A burletta.

farsia (fär'si-ä), *I.* A canticle in Italian and Latin sung at Catholic festivals.

fascia (fä'-shä), *I.* 1. A tie. 2. A rib.

fasto'so, **fastosamen'te**, *I.* Pompous(ly).

fattura (fät-too'-rä), *I.* Vide **FACTURE**. **faucette** (fö-sët), **fauisset** (fö-sä), *F.*, **Falsetto**.

faux (fö) or **fausse** (fös), *F.* False, out of tune. **f. accord** (fö zäk-kôr). A dissonance. **f. bourdon** (fö-boor-dôn). Vide **FABURDEN**. **f. quinte.** Imperfect fifth.

F clef. The bass-clef. Vide **CLEF**.

F-dur (ēf-door), *G.* F major.

feathering. The bowing of swift staccato.

Federklavier (fä-dēr-klä-fēr'), *G.* Spinnet.

feeders. Small bellows to supply large.

Feier (fi'ēr), *G.* Festival, celebration.

F.-gesang. Anthem. **feierlich.** Festive, solemn. **F.-keit.** Solemnity.

feigned voice. Falsetto voice.

feilen (fi-lēn), *G.* To polish.

fein (fin), *G.* Fine, refined.

feint. In drum music, a figure.

feinte (fënt), *F.* Old name for semitone; accidental.

Feld (fält), *G.* Field. **F. flöte.** A peasant flute. **F. Kunstpfeifer**

- (koonst' pfi-fër). A military musician. **Feldmusik** (fëlt-moo-zëk'). Military music. **Feldrohr** (rör), *G.* A rural pipe. **F.-stück**. A cavalry call. **F.-ton**. The key-note of a military wind instr. **F.-trompete**. Military trumpet.
- fe'rial**. Non-festal, secular.
- fer'ma**, *I.* Firm. **fermamen'te**, *I.* Firmly.
- fermare il tuono**. Vide **MESSA DI VOCE**.
- fer'mate**, *E.* (in *G.* fër-mä'-të), **fermata** (fër-mä'-tä), *I.* 1. A symbol \curvearrowright or \curvearrowleft above or below a note, rest or bar indicating a long pause upon it; *f. ad libitum*, often occurring before a cadenza. 2. A stop, on the violin.
- fermato** (mä'-tö), *I.* Firmly, **fermezza** (fër-méd'-zä). Firmness. **fermo** (fër mo). Firm. Vide **CANTUS FIRMUS**.
- ferment** (fërm-män), *F.* Firmly.
- Ferne** (fër'në), *G.* Distance. **wie aus der F.** (vë-ows-dër). As if from the distance. **Fern-flöte**. A covered 8-ft. stop. **Fern-werk**. Echo-organ.
- feroce** (fä-rö'-chë), **ferocemen'te**, *I.* Fierce(ly). **ferocità** (fä-rö-chi-tä'). Fierceness.
- fertig** (fër-tikh), *G.* Ready, nimble. **F.-keit** (kit). Dexterity.
- ferve'ment** (fär-vë-män), *F.* Fervently.
- ferven'te**, **fer'vido**, *I.* Fervent. **ferventemen'te**, **fervidamen'te**. Vehemently.
- Fes** (fës), *G.* The note Fb. **Feses** (fës'ës). F double flat.
- Fest** (fëst), *G.* 1. Feast, festival. 2. Firm, steady. **Festigkeit** (fës-tikh-keit). Firmness, steadiness. **festlich** (fëst-likh). Festive, solemn. **Festlichkeit**. Solemnity. **Festlied**. A festive-song. **Festouvertüre**. A brilliant overture. **Festzeit** (tsät). Festival-time.
- festivo** (fës-të-vö), **festivamen'te**, *I.* Gay(ly). **festività** (fës-të-vi-tä'). Festivity, gayety.
- festoso**, *I.* Merry. cheerful, gay.
- Feuer** (foi'ër), *G.* Fire, ardour, passion. **feurig** (rïkh). Ardent, passionate.
- ff**. Abb. of *Fortissimo*.
- F holes**. Vide **F**.
- fiacco** (fi-äk'kö), *I.* Feeble, languishing.
- fiasco** (fi-äs'-kö), *I.* A failure; not so used in Italy.
- fiato** (fi-ä'-tö), *I.* Breath; voice.
- fictus(a)-(um)**, *L.* "Feigned." 1. Vide **FA**. 2. **musica ficta**. Former name for music transposed.
- fiddle**. Violin. **iron f.** An arrangement of nails or rods played with a bow, inv. by Jn. Wilde, 18th cent.
- fiddler**. Violinist, commonly a poor player. **fiddlestick**. Violin-bow.
- Fidel** (fë'-dël), *G.* Violin.
- fi'des**, *L.* 1. A string. 2. A stringed instr. **fi'dicen**. One who plays a stringed instr. **fidicina**. A woman-player.
- fidic'ula**, *L.* A small lute.
- fiducia** (fi-doo'-chä), *I.* Confidence.
- Fiedel** (fë'dl), *G.* A violin. **Stroh-fiedel**. Xylophone. **F.-bogen** (bökh'-ën). A violin-bow. **F.-brett** (brët). A squeaky violin. **Fiedler** (fër'-lër). A fiddler.
- fiel**. An old name for violin.
- field-music**. Martial music.
- fier** (fë-är), **fiere** (fi-är), *F.* Proud, lofty, fierce. **fièremant** (fi-är-män). Fiercely. **fièrté** (fyär-tä'). Fierceness.
- fiero** (fe-ä'-rö), **fieramen'te**, *I.* Fierce(ly). **fierrezza** (rëd'-zä). Fierceness.
- fife**. 1. A 6-holed octave cross-flute, usually in the key of F or Bb, chiefly used in military music, differing from the piccolo in lacking keys; compass d'-d'''. 2. A 2-foot stop.
- fi'ffaro**, *I.* Fife.
- fi'fre** (fëfr), *F.* 1. A fife. 2. A fifer. 3. An harmonium-stop.
- fifteenth**. 1. An interval of two octaves. 2. A 2-ft. stop, two octaves above the diapasons.
- fifth**. 1. The fifth tone of a scale, the dominant. 2. An interval containing five tones, the extremes included,

as C-G (the ratio being 2 : 3). The tonic and the dominant of a key constitute a *perfect* (or less strictly, *major*) *fifth*. To widen the interval by lowering the lower (or raising the upper) tone a half-step results in an *augmented* (or *superfluous*, *extreme*, *sharp* or *disperfect*) *fifth*, as c-g[#], or c[#]-g; to narrow the interval a semitone by raising the lower or lowering the upper tone a half-step results in a *diminished* (or *imperfect*, *false*, *flat*, *minor* or *defective*) *fifth*. Two parts or voices according to the rules may not progress by perfect fifths either in *consecutive* or *parallel* manner, whether the fifths are *open* or (*covered*, *concealed*), *hidden*, (q. v.). Though this rule is the very ABC of harmonic law, it is not justified by science, by history, or by latest practice. **Circle of fifths.** Vide TEMPERAMENT. **fifthy.** With the second partial (a fifth) noticeably marked.

Figur (fē-goor'), *G.* A figure, or numeral.

figura (fē-goo'-rā), *L.* and *I.* Vide FIGURE. **f. liga'ta.** A ligature. **f. muta** (moo-ta). A rest. **f. obli'qua.** In old music, an oblique symbol indicating that two superimposed notes (as g-b) were to be sung obliquely (thus g-b-b-g).

figural, *E.* (in *G.* fē-goo-rāl'). **Figurate.** **F.-gesang.** Cantus figuratus, counterpoint.

figuration. 1. The use of figures or ornamented passages in the variation of a theme. 2. The writing or the filling out of figured bass. 3. In cpt. the interpolation of figures, changing notes, etc.

figurato (fē-goo-rā'-tō), *I.*, **figuré** (fē-gū-rā), *F.* **figurate**, or **figured.** 1. Ornamented with figures, hence florid, free. 2. Provided with numerals, as **figured bass.** Vide BASS 6, and CHORD.

figure, *E.* (in *F.* pron. fī-gūr). 1. A pattern or design in grouped notes which may be repeated variously. 2. A numeral. **f. of diminution.** A

number diminishing the duration of a note.

fīl (fēl), *F.* Thread (of a string).

fīlar il tuono or **la voce** (fē-lār ēl too-ō'-nō or lā vō' chē), *I.*, **fīler un son** or **la voix** (fē-lā rūn sōn or lā vwā), *F.* To draw the tone out to a thread of sound.

fīlarmoni'co, *I.* Music-loving.

fīlet de voix (fē-lā dū vwā), *F.* A mere thread of tone.

filling-up. 1. Of parts, those of harmonic but not melodic use. 2. Of stops, mutation.

fīlo (fē-lō), *I.* Thread. **f. di voce.** Softest possible tone.

fīlpen (fēl'-pēn), *G.* Vide FISTULIREN.

fī'lum, *L.* Stem, of a note.

fīn (fān), *F.* The end; *fin.* **f. à qui.** (fā nā kē). End here.

fī'nal. The note of rest in church-modes corresponding to our Tonic; in authentic modes the *F.* is on the first degree; in plagal, on the 4th. These are called *regular finals*. Others occur frequently and are *irregular* or *confinals*. Vide MODES. **f. close.** A finishing cadence.

finale (fē-nā'-lē, *I.*; in *F.* fī-nāl). 1. The conclusion, usually elaborate, as the closing chorus of an act in opera; in sonatas, symphonies, an independent movement. 2. A final.

final'is, *L.* Vide ACCENTUS ECCLESIASTICI.

fine (fē'-nē), *I.* The end; it may appear sometimes before a *da capo* sign, in which case the movement is to be played to the repeat-bar and then repeated to the Fine, where it ends.

Finger (In *E.* fīng'-gēr; in *G.* fīng'-ēr). **Finger.** **F.-bildner**, **finger-developer.** A device for keeping the last joint of the fingers up; inv. by Seeber. **F.-brett.** Finger-board. **F.-fertigkeit.** Agility. **F.-leiter** (līt'-ēr). The chiroprast. **F.-satz**, **F.-setzung.** Fingering. **Enger** or **gedehnter**, **Fingersatz.** Close (or stretched) fingering. **F.-wechsel** (vēkhs'l). Change of fingers. **finger-**

board. In a stringed instr. the neck on which the strings are stopped.

finger-cymbals. Tiny cymbals fixed on the fingers.

finger-holes. The holes on wind-instrs. by which the pitch is regulated.

fingering. 1. The manner of using the fingers on instrs. 2. The symbols indicating a fingering. In the *German F.* the thumb is marked 1, the fingers 2, 3, 4, 5; in an older German method the thumb was marked by a circle O; in the *English*, or *American F.* the thumb is marked with a cross, the fingers, 1, 2, 3, 4.

finito il tuono. *I.* Vide *MESSA DI VOCE.*

finito. Of a canon, not repeated, ending with the finish of the theme; not "infinite."

finito(a) (fī-nē'-tō), *I.* Finished.

fino (fē'-nō), *I.* To, as far as, till.

finto(a) (fēn'-tō), *I.* Feigned. **cadenza f.** Vide *CADENCE (f).* **fa finto.** Vide *FA.*

foco(a) (fī-ō'-kō), *I.* Hoarse, faint.

fiochetto. Rather hoarse. **fiochezza** (fē-ō-kēd'-zā), *I.* Hoarseness.

fiore (fī-ō'-rē), *I.* Flower. **a f. di labbre.** Lightly on the lip.

fioreggiare (fē-ō-rēd-jā'-rē), *I.* To add figures to.

fioret'to. *I.* A little ornament.

floriscente (fē-ō-rī-shēn'-tē), *I.*, **florito** (fē-ō-rē'-tō). Florid. **floritezza** (fē-ō-rī-tēd'-zā). Embellishment.

floritura (fē-ō-rī-too'-rā) (pl. e), *I.* Florid ornament.

first. 1. The highest voice-part or string; the lowest line or space. 2. A unison or prime.

Fis (fēs), *G.* The note F#. **Fis-dur** (fēs-door). F# major. **Fis-fis.** The note F double sharp. **Fis-moll.** F# minor.

Fistel (fīsh-tel), *G.* Falsetto (also *F.-stimme*).

Fistola (fēs'-tō-lā), *I.*, **fis'tula**, *L.* A reed, a pipe. **f. dulcis.** The *flûte à bec.* **f. germanica.** German flute. **f. panis** or **f. pastoralis.** The Pan-dean pipes. **f. pastorica.** An oaten

pipe used in Roman theatres to express disapprobation. **fistulator**, *L.*, **fistulato're**, *I.* A piper. **fistuliren** (fīs-too-lē-rēn), *G.* 1. To sing falsetto. 2. Of organ-pipes, to over-blow.

fith'ele. Old English name for fiddle.

fixed-Do. That system of solmisation in which the syllables are fixed, i. e., do is given always to C (sharp, flat, or natural), re to D, etc.

fixed tone or intonation. Used of the piano and instrs. in which the player cannot change the pitch of a tone, as on the violin, etc.

Flachflöte (flākh'flā-tē), *G.* 1. Flageolet. 2. An organ-stop.

flag. 1. Abbr. for *flageolet*, or *flageolet tones*. 2. A hook.

flageolet, *E.* (*F.* flāzh-ō-lā), **Flageolett** (flā-jē-ō-lēt'), *G.*, **flagioletta** (flā-jō-lēt'ta), *I.* 1. A small flute played at the end, compass g'-b'' flat. **double f.** An instr. with 2 different-sized flageolets meeting in one mouth-piece, inv. by Bainbridge, 1800. 2. **flageolet or flageolet-tones** or **Töne.** Vide *HARMONICS*. 3. A 1- or 2-ft. stop.

flam. In drum music a grace note, *close f.*, as short as possible; *open f.*, with a brief interval.

Fla'minenorgel, *G.* Pyrophone.

Flaschinett (flāsh'y-nēt'), *G.* The flageolet.

flat. 1. A symbol (b) lowering the note before which it is placed one semitone; placed in the signature it affects every note occurring on its line or space. The **double flat** (bb), formerly a *great flat*, lowers the note two semitones. **flat fifth.** Vide *FIFTH*. **flat tuning.** Of a lute tuned to the former lower French pitch. 2. *As a verb*, to lower a note a semitone; preferably to *flatten*.

flatter la corde (flāt-tā lā' kōrd), *F.* To flatter or caress the string.

flautando (flā-oo-tān'dō), **flautato** (tā'to), *I.* 1. Drawing the bow gently across the strings near the bridge, producing a "fluty" tone. 2. Producing harmonics.

flauto (fla'oo-tō), *I.* Flute. **flautis'ta**. Performer on the flute. **flautino** (tē'-no). 1. A small octave-flute. 2. A piccolo. 3. Same as *flautando*. *f.* **piccolo**. The shrill octave-flute. *f.* a **bec'co**. Beak-flute. *f.* **alto**. A tenor-flute used in bands. *f.* **amabile**. An organ-stop. *f.* **amoroso**. A 4-foot organ-stop. *f.* **dolce**. 1. A beak-flute. 2. An organ-stop. **flauto'ne**. A large bass-flute. *f.* **tedesco, transverso, traverso**. 1. The German or transverse flute. 2. An organ-stop. **flebile** (flā'-bī-lē), *I.* **Sad-**(ly), doleful(ly). **flessibile** (flēs-sē'-bī-lā), *I.* Flexible. **flessibilità** (fl-tā'), *I.* Flexibility. **Flick'opera**, *G.* An opera with new words to old tunes. **fling**. A Scotch Highland dance in 4-4 time. **F-Löcher**, *G.* F holes. Vide *r.* **fion-fion** (fion-fion), *F.* A refrain to old vaudevilles; hence, trash. **flor'id**. Ornamental, embellished. **Flöte** (flā'tē), *G.* Flute. **flötchen** (flēt'-khēn). A little flute. *F.-bass*. A bass-flute. **flöten**. To play the flute. *F.-spieler*. A flute-player. *F.-stimme, F.-zug*. A flute-stop. **Flötenwerk**. A small organ with only flue-pipes. *F.* **traverso**. 1. The transverse flute. 2. An organ-stop. **Flötist** (flā'-tēst). A flute-player. **flour'ish**. 1. A trumpet-fanfare. 2. An embellishment. **flüchtig** (flūk'hīkh), *G.* Light(ly). **Flüchtigkeit** (kīt). Fleetness. **flue-pipe-stop-work**. Vide *PIPE*. **Flügel** (flū'-gēl), *G.* "Wing," hence, 1. A wing-shaped instr.; or the modern grand piano. 2. The ear of a pipe. *F.-harfe*. A small table-harp with upright sound-board. *F.-horn*. 1. A bugle. 2. A keyed bugle or other keyed brass instrument. **flute**, *E.*, **flu'ta**, *L.*, **flûte** (flüt), *F.* 1. Now generally used of the *transverse* (or *cross*, or *German*) *flute*. The *beak-*

(or *direct*) *flute* (in various sizes) is obsolete. This latter was blown at one end. The *cross-flute* is blown through a hole in the side near the larger end. It is a long tube (formerly slightly conical) with the larger end closed. Usually made of wood, it is sometimes of silver or other metals. The principle is that of the flue-pipe (vide *PIPE*), and the tone is clear, pure, and especially rich in the lower range, which is too little used. A very ancient instrument (appearing often with two tubes and one mouthpiece as the *double-flute*, one tube furnishing probably a mere drone-bass); its modern form owes much to the improvements of Boehm, and controls with its keys fourteen orifices, with an extreme range of b-c''''♯. It is made in six sizes (including the *piccolo*, or *octave-flute*) and sounds as written, is non-transposing. The normal flute is the *C*; there are two others in *D* flat and *E* flat. The *piccolo* is in the same keys, but the lower octave is not used; it is written an octave lower than it sounds. A *fourth* (or *quart*) flute sounds a fourth higher than the normal flute. 2. An organ-stop. **flute-work**. Vide *stop*. **harmonic** *f.* or *f. armonique*. An organ-stop. **octave-f.** The piccolo. **pastoral** or **shepherd's** *f.* A short beak-flute. *f.* à **bec** (ā bēk), *F.*, **Schnabel-flöte** (shnā-bēl), *G.* Beak-flute. *f.* **allemande** (āl-mānd), *F.* The cross-flute. *f.* **conique** (kōn-ēk), *F.* 1. Conical flute. 2. An organ-stop. *f.* **d'amour** (dā-moor). 1. An obsolete flute in *A* or in *B* flat. 2. A 4- or 8-ft. stop. *f.* **d'Angle-terre** (dān-glū-tār). The flageolet. *f.* **du Poitou** (dū pwā-too). The bag-pipe. *f.* **douce** (doos). The beak-flute. *f.* **minor** (mē-nōr). A 2- or 4-foot stop. *f.* **octaviante** (ōk-tā-vī-ānt). Octave-flute; an organ-stop. *f.* **ouverte** (oo-vārt). An open stop. *f.* **traversière** (trā-vēr-sī-ār). The cross-flute.

flûte, *F.* As a direction—"use harmonics." **flûtee** (tâ). Fluty.

fly. The lid covering a key-board.

F-moll (ëf-môl), *G.* F minor.

fo'co, *I.* Fire, passion. **focosamen'te**. Ardently. **focosia'simo**. Very ardent. **focoso**. Passionate.

foglietto (fôl-yêt'-to), *I.* A part which contains all the obbligato passages, used often by conductors instead of a score.

foire des enfants (fwâr-dâ-zân-fân), *F.* "Children's fair." Toy symphony.

fois (fwâ), *F.* Time. **première f.**

(prûm-yâr). The first time. **deuxième f.** (dûz-yém). The second time. **deux f.** (dû-fwâ). Twice. **dernière f.** The last time.

folia (fô-lê'-ä), *Sp.*, **folia(e) di spagna** (spân-yä), *I.*, **folies d'espagne** (fô-lê-dës-spîn), *F.* 1. A slow Spanish solo-dance in 3-4 time. 2. A species of air with variations.

folia'ted. Ornamented.

folk-music. The body of folk-songs, dances, etc.

folk-song. A strongly racial popular song that has become a tradition.

Folk-Song.

By H. E. KREHBIEL.

THE bearing which Folk-music (*i.e.*, Folk-song and Folk-dance) has on national schools of composition gives propriety to an attempt at accurate definition of the subject to which this article is devoted. Folk-song is not popular song in the sense in which the word is most frequently used, but the song of the folk; not only the song admired of the people but, in a strict sense, the song created by the people. It is a body of poetry and music which has come into existence without the influence of conscious art, as a spontaneous utterance, filled with characteristic expression of the feelings of a people. Such songs are marked by certain peculiarities of rhythm, form, and melody which are traceable, more or less clearly, to racial (or national) temperament, modes of life, climatic and political conditions, geographical environment and language. Some of these elements, the spiritual, are elusive, but others can be determined and classified. Peoples living in northern climates, for instance, are predisposed to the minor mode, which has melancholy for its most marked characteristic. Here the influence is generally climatic and geographical. But peoples living in cheerful and salubrious climes may also be dominated by gloom if they have long suffered under oppressive political and social conditions. ¶ Both propositions are illustrated in the case of Russian Folk-song, which is overwhelmingly minor in spite of the fact that the Czar's empire extends over nearly thirty degrees of latitude and has a mean temperature varying from thirty-two degrees Fahrenheit at Archangel, to fifty-eight degrees in the Caucasus. It would seem to be a paradox, moreover, that heavy-hearted song should be paired almost universally with singularly boisterous and energetic dances; but the reason of this becomes plain when it is remembered that a measured and decorous mode of

popular amusement is the general expression of equable popular life, while wild and desperate gayety is frequently the sign of reaction from suffering. There is a gayety of despair as well as of contentment and happiness. ¶Intervallic peculiarities are more difficult to explain than rhythmic, and may be said to be survivals of primitive artistic conditions. The modern scale was an evolution, not an inspiration, and the study of savage music discloses many rudimentary forms of it. The most idiomatic music of the Finns is confined to the first five tones of the minor scale, which was the compass of the ancient Finnish harp—the *kantele*. Old Irish and Scotch songs share the pentatonic scale (*i.e.*, the modern diatonic scale omitting the fourth and seventh steps) with the popular music of China, Japan, and Siam. In the songs of the negro slaves of America, I have found the same scale, a major scale with a flat seventh and a minor scale with a raised sixth, to be predominant. César Cui mentions the prevalence in Russia of two major scales, one without the fourth, the other without the third and seventh. Hungarian melodies make frequent use of the interval called the augmented second, which compasses three semitones and is common to Oriental music. There is a hint in this of the origin of the Magyars, who are not Slavs, as is so commonly supposed, but Scythians; they belong to the Finno-Ungrian stock, and are more nearly related to the Turks than to their neighbours, the Poles and Russians. The profusion of ornament which characterises Hungarian music is an importation from the Orient by the Gypsies who, while the national musicians of Hungary, are nevertheless a Hindu people. ¶These facts, gathered at random from the vast but as yet unexplored storehouse of Folk-music indicate the possibility of using the study as an aid in the determination of many things in ethnology and ethnography; for Folk-song elements have a marvellous tenacity of life. In the study of Folk-music, however, the purpose of the student should be primarily to discover and, if possible, account for the elements which differentiate the creations of one race, people, or tribe from those of another. This done it will be possible to explain and describe the distinguishing characteristics of the national schools of composition based upon Folk-song idioms, such as the Scandinavian, Russian, Polish, Bohemian, and Hungarian.

folk-tone. The folk-song manner or spirit (cf. *Volkston*).

fundamental(e), (*fôn-dă-măh-tăi*) *F.*, **fondamentale** (*tă'le*), *I.* Fundamental. **son f.** Root. **basse**, or **basso**, *f.* Vide **BASS** 6.

fondamen'to, *I.* Fundamental bass. **fonds d'orgue** (*fôn dôrg*), *F.* The foundation-stops.

foot. 1. The unit of metre, a distinct rhythmic unit of two or more syllables. 2. Of a pipe, the part below the mouth. 3. Old term for a refrain, or a drone-bass. 4. A unit for the designation of the pitch of pipes and instrs. arrived at as follows. Sound travels 1056 feet per second, the tone *C*, has 33 vibrations a second; $1056 \div 33 =$

32 feet, the length of one sound-wave; a 32-foot pipe will therefore sound C₁. The pipe giving C (two octaves below middle C) is about 8 feet long. This is taken as the normal length, and while the pipes that make up a so-called 8-foot stop (q. v.) decrease in length as they ascend the scale, they are considered as belonging to the 8-foot tone and they sound as written or played, i. e., when an 8-foot stop is on and the key of mid. C is depressed, mid. C sounds, etc. If this key is depressed when a 4-foot stop is on, the tone an octave higher sounds; when a 32-foot is on, a tone two octaves lower sounds; the 2-foot and 1-foot stops produce tones respectively two and three octaves higher than the key depressed. A stop then is named from the length of its longest pipe and lowest tone. From this use arises the designation of instruments by *foot-measure*, or *foot-tone*; an instr. sounding as *written* (e. g., the flute) is called an 8-foot instr., one sounding an octave higher (e. g., the piccolo-flute) is called a 4-foot instr. Furthermore, this designation is used of octaves; the letters in the great octave (vide PITCH) are

known as 8-foot (as 8-ft. C, D, etc.), those in the small octave, as 4-ft. c, d, etc.; those in the once-accented as 2-foot, and those in the twice-accented as 1-foot. The word *foot* is sometimes abbreviated by an (') as 8', 16'.

The metrical system has been applied with much inaccuracy; 8-feet = $\frac{5}{2}$ metre; 4-feet = $\frac{5}{4}$ m.; 2-feet = $\frac{5}{8}$ m.; 16-ft. = 5 m.; 32-ft. = 10 m.;

Quinte (10 $\frac{2}{3}$, 5 $\frac{1}{3}$, 2 $\frac{2}{3}$, 1 $\frac{1}{3}$, and $\frac{2}{3}$ feet) = $\frac{10}{3}$, $\frac{5}{3}$, $\frac{5}{6}$, $\frac{5}{12}$ and $\frac{5}{24}$ metres respectively.

Tierce (6 $\frac{2}{5}$, 3 $\frac{1}{5}$, 1 $\frac{3}{5}$, and $\frac{4}{5}$ feet) = $\frac{10}{5}$ (or 2), $\frac{5}{5}$ (or 1), $\frac{5}{10}$ ($\frac{1}{2}$), and $\frac{5}{20}$ ($\frac{1}{4}$) metres respectively.

foot-key. Pedal-key.

forbidden. Contrary to musical grammar. Vide HARMONY.

foreign. Alien to the given key, or tonality.

forlana (fôr-lă'-nă), *f.*, **forlane** (fôr-lăn), *f.* A lively Venetian dance in 6-8 or 6-4 time.

Form.

By JOHN F. RUNCIMAN.

A DEFINITION of Form would have this disadvantage: that it would convey absolutely nothing save to those who understood perfectly what the meaning is; and, further, it would occupy much more space than is here available. So instead of trying to reach a perfect definition, let us try what is a much better plan from the lay point of view—let us trace the growth of the mass of principles and their methods of application which are included in this one comprehensive term Form. ¶ In the beginning, we may assume, music was without Form, though not always quite void. The savage tootled his melody, caring nothing about repeating phrases, nothing about middle sections, nothing about development. But in the earliest traditional melodies that come down to us we find the germ of all that is now known as Form. ¶ In any collection of popular songs the reader

will find examples built on the following plan :—first a strain is delivered ; then another strain, in another key, is delivered ; and finally the first strain is repeated, bringing the whole thing to a satisfactory close. Let us consider for a moment the inwardness of this arrangement. No one wants to sing only one strain and be done with it. To sing a second strain in the same key would prove tiresome, so a feeling of relief, of variety is produced when the thing is lengthened by the addition of a second strain in a new key. But to end in the new key would be quite unsatisfactory : it would be like breaking off in the middle of a sentence. So the first key is re-introduced and the whole song rounded off and made to end with a sense of perfect completeness by a repetition of the first strain in the first key. ¶ From this simple example, then, we may infer the whole object of Form : it is to secure, whether in songs or in instrumental movements or in choruses, a piece of music sufficiently long and combining variety with unity. ¶ Length, variety, and unity—to attain these is, so far as instrumental music, music without words, is concerned, the whole aim and object of Form. When once music is used in association with words, other than the simplest lyrics, other considerations enter. These we will touch upon later ; let us for the present try to get as far as the first instrumental music written in anything approaching regular Form. Naturally this grew out of the polyphonic vocal music, which came before it. If we examine the old music, in a great deal of it we find nothing corresponding to Form as we understand the word to-day. A phrase is delivered by one voice. Let us call that phrase A ; it may be two, four, or six bars, or indeed any length. After the first voice has sung it a second voice takes it up, while the first voice proceeds to a second theme or strain which we will call B—a third voice enters with A, the second takes up B, while the first proceeds to yet another new strain, C. Roughly, this is the way in which whole movements are spun out. The modulations are more or less haphazard and dictated entirely by the composer's desire to achieve expression : there is nothing done in obedience to any rule. The first instrumental pieces are built after this plan. ¶ These pieces may be compared to the harmless amœba, the tiny speck of protoplasm which swims about, sans eyes, ears, mouth or limbs : simply a shapeless bit of life capable of existing, so long as it remains small. But even the older composers were not content to let their musical creations remain small. They wanted to display their skill in weaving a longer web of music ; some of them had something to say, something which demanded length ; most of them had the architectonical instinct which forces man to build out of any material he can lay his hands on. Now a long movement, a too long movement, spun on the old plan necessarily becomes tedious, monotonous and difficult to follow—it is at best like a very long sentence or paragraph with never a comma or a

period. Moreover, if the music is all the same, if it is homogeneous, it is obvious that one of the principal methods of getting expression, contrast, is ruled out. Last, no musical architecture is possible with a mere series of musical phrases that can only be compared with a lot of strips of wood more or less carelessly nailed together. So gradually the principle of the popular song already referred to was adopted, probably, nay, certainly, quite unconsciously, and there was evolved a very simple and useful Form, one which has been vastly used by all composers and will doubtless be used constantly in the future, however music may develop. ¶ In place of the one strain of the simple song one section consisting of many strains was introduced. Following that, in a new key, for the sake of variety, came a second section, also consisting of many strains. Finally the first section was repeated in the original key, bringing the whole movement to a satisfying conclusion. Of this form there are hundreds of examples in the shorter movements of Haydn, Mozart and Beethoven. When a more modern composer uses it, however, he by no means sticks to a couple of keys. Our sense of tonality has grown, we perceive relations between keys, which our forefathers were totally unable to perceive; and the first and second sections may both pass through many keys. But the general principle remains the same. Now this very excellent Form is also very primitive. In Haydn's time, and before it, the instinct to build, to crystallise, music was still at work; more than ever composers wanted to express something; and more than ever it was necessary to secure contrast. ¶ So what is commonly called *sonata form* came to be invented. In the simplest examples of this a first theme—corresponding to the first strain of a popular song, as aforesaid—is announced. Then comes the second theme in a fresh key. But after that, instead of a repetition of the first section, there is what is called a *development* or *working-out section*, in which both first and second themes are treated with all the skill and fancy the composer possesses and shown in a dozen or more unsuspected lights. Only after that does the first theme return, and then the second theme. This is called the *Reprise*. But the second theme, if repeated in the key in which it first appeared, would of course end the work inconclusively: wherefore it is placed, on its last appearance, in the key of the first theme. ¶ The ingenious reader will observe that if variety is obtained only by change of key then there would be no more variety from the beginning of what is called the reprise. Nor, for that matter, is the mere change from the original key to that of the dominant enough to produce any great variety. The second theme therefore is made as unlike the first in every respect as possible: if the first is bold and rugged, the second may be gentle and soothing; if the first moves rapidly, the second may be long drawn out; if rhythm is strongly marked in the first, the second is in a more subtle and elusive rhythm—in fact contrast is secured by any of the thousand ways open to the composer,

and quite easily understood when heard, though anything but easy to describe. ¶ Now if we take a symphonic movement of Mozart we find a first theme of marked character ; after its delivery (and perhaps brief expansion) all the orchestra goes to work at a cadence in a hammer-and-tongs fashion and lets you know unmistakably that you have reached the end of a section. Then the second theme is announced, clearly. Then we have "development" in which the old tunes are turned into new ones as unlike the old as possible, yet obviously growing out of them. Finally we have the reprise, and then the *coda*, a few bars in the case of Haydn and Mozart stuck on to make an effective conclusion. ¶ This is simple sonata form. There was an enormous lot of waste in it : those thumping conventional series of chords at the end of each section, for example, never mean and never did mean anything. At the time they were written the tendency to formulate music, to get conscious control of the material of music, was at its strongest ; one of the most powerful desires of Mozart and Haydn was to make their form as clear and distinct as possible ; and to that everything else was, in an emergency, sacrificed. In fact, composers of that time seem to have felt as keen a pleasure in the mere regularity and balance of the various parts of movements as in the poetic and sheer musical quality of the parts, even when the balance was secured by the introduction of conventional padding altogether at war with beauty and expression, quite destructive of both. ¶ With Beethoven came a change. His music must at first have been very difficult to understand, for instead of the trumpet and drum passages marking the close of the different sections, one section leads straight into another by means of passages of as high musical and poetic quality as any other portions of his movements. Further, he went in for third themes following the second (the second and third being so proportioned as to balance the first), and he mightily extended the *coda*. Instead of a few noisy bars to end up each movement he started out and developed his theme in new ways, thus adding a fourth main section to the three existing before his time—the first, in which the themes are announced ; the second, in which they are developed ; the third, in which they are repeated. This was an inevitable corollary of the enormous increase he made in the size of the forms he used. After such huge themes, such lengthy developments, a few chords were not sufficient to wind up ; a tail was needed by the symphonic movement before it could be felt to be satisfactory, just as much as a tail is needed by a kite before it will ascend. ¶ Let us pause for a moment to sum up. In the early days music had form as a flower or a blade of grass has form ; each piece grew more or less by haphazard into some shape, starting from its one theme. The utmost that could be done in that way was done by Bach in his fugues. But the fugue itself was the result of the tendency to formulate music, to press it into the bonds of strict rule, to get a conscious mastery of the material. That ten-

dency, together with the desire to express more complex emotions and the natural instinct of man to build, resulted in certain clearly defined forms, with hard outlines, so to speak. Beethoven came and softened the outlines, hiding the bones of music, as it were, under a beautiful expressive veil of tone. The form is there just the same, and can easily be grasped by anyone who takes the trouble to listen carefully. The fact that for the sake of expression, he prodigiously varied his themes on their repetition, does not alter the fact that they are repeated in a satisfying way. The reader who can follow the form of say the first movement of the Eroica symphony (a symphony being only an orchestral sonata) understands not only the abstract principles of form but the manner of applying those principles to the concrete. ¶ The results of these applications are various forms—the Rondo, the Minuet and so on : all are based on one of the two plans ; in short pieces one theme is used, set forth and finished with ; in longer pieces variety and unity are secured by two or three (or even more) themes of different character placed in different keys. The mere setting of themes one after another can always secure variety of a kind ; but whether there is at the same time unity depends entirely upon whether the composer is or is not an artist. There is no rule for that : only genius can solve the problem. So much then for pure music. ¶ The application of the principles may be widened in a thousand ways ; ten themes may be used instead of two or three or four, the order and relation of the keys used may be altered and added to ; but the principles remain the same. ¶ But when music ceases to be pure music, when words are added to it, or it is intended to tell a story, then these principles can no longer be applied—or rather, there is no longer any need to apply them. Instead of following the architectonical faculty, the composer must follow the dictates of the dramatic or lyrical faculty. The number, character, mode of development, etc., of the themes is derived from the thing to be conveyed to the listener ; and then we get what is called Programme music. But just as in a fine novel the writer reveals architectonical sense, so in a really fine piece of Programme it is revealed. There is very little difference in form, for example—at any rate no essential difference—between a Bach fugue and the Valkyries' Ride of Wagner ; the themes are stated and developed in a certain order, and all one's faculties are satisfied—the emotions, the sense of pure beauty in melody and harmony, the architectonical sense, the intellectual appreciation of right handling of the material. ¶ Whether music is pure music or Programme music, it must satisfy all these. And though, in the future, we may use quarters and eighths of tones, and though we may arrive at complexities unknown to-day and be able to express subtleties of feelings as yet never felt, the principles by which our feelings are expressed in noble and beautiful Form cannot but remain the same.

formare il tuono. Vide **MESSA DI VOCE**.

formula. A word respectfully submitted by the editor to obviate the loose use of "sonata-form," which is employed both of a movement and a group of movements—both for the part and the whole; by speaking of the dual-theme movement as written in the *sonata formula* and the group of formulæ, largo, rondo, etc., as in the *sonata-form* much ambiguity will be avoided.

fort, G. Off (of an organ-stop).

fort (fôr), **forte** (fôrt), *F.* 1. Loud.

2. **Tempo f.** Strong beat.

fortbien (fôr-byân), *F.* A modification of the old fortepiano, by Friederici, 1758.

forte (fôr-tê), *I.* 1. Loud. (Abbr. *f.*) **f. possibile.** As loud as possible. **più f.** Louder. **poco f.** Rather loud. **f. piano.** (Abbr. *fp.*) Loud, then immediately soft. **fortamen'te.** Loudly.

fortement (fôrt-mân), *F.* Loudly.

forte-piano. 1. Vide **PIANOFORTE**.

2. Loud! then soft!

fortezza (fôr-têd'-zä), *Force.*

fortiss. Abbr. of **fortissimo**.

fortissimo (fôr-tês-sî-mo), *I.* Very loud. **fortissis'simo.** Double superlative of **forte**. **f. quanto possibile** (kwân'-to pös-sê'-bl-lê). As loud as possible.

Fortrücken (fôrt-rükën), *G.* The advance of the hand (as in ascending figuration) with the same fingering.

Fortschreitung (fôrt'shrt-toongk), *G.* Progression. **F. einer Dissonanz.** Resolution. **fortschreiten.** To progress.

Fortsetzung (fôrt-zêt-zoongk), *G.* Continuation, development.

forza (fôr-tsä), *I.* Force, power. **forzan'do, forzato** (fôr-tsä'-tô). Forced, sharply emphasized (marked $\vee \wedge >$). **forzare** (fôr-tsä'-rê). To strengthen. **f. la voce** (lâ vö'chê). To force the voice.

foundation-stop. Vide **STOP**.

fourchette tonique (foor-shêt tôn-êk), *F.* Tuning-fork.

fourniture (foor-nî-tür), *F.* A mixture-stop.

four-part. Written for four parts.

fourth. 1. The fourth tone of a scale, the subdominant. 2. An interval containing four tones, the extremes included, as d-g, the ratio being 3:4. Fourths are *perfect* and *imperfect* rather than *major* or *minor*. An *augmented* (*superfluous, extreme, sharp or pluperfect*) *fourth* is one whose upper tone has been raised a half-step, or its lower lowered. A *diminished* (*imperfect, false, minor or defective*) *fourth* one whose upper tone has been lowered half a step or its lower raised (cf. **FIFTH**). **Chord of the second and fourth, chord of the 3d, 4th, and 6th, chord of the 4th and 6th.** Vide **CHORD**. **four-three, four-two.** Vide **CHORD**. **f. flute, f. shift.** Vide **FLUTE** and **SHIFT**.

fp. Abbr. Vide **FORTE** (2).

français (frân-sê'), **française** (frân-séz), *F.* 1. French. 2. A country-dance in 3-4 time.

francamen'te, I. Frankly, boldly.

franchezza (frân-kêd'-zä), *I., française* (frân-shêz), *F.* Boldness, frankness.

franzese (frân-tsä'-zê), *I., französisch* (frân-tsä'-zîsh), *G.* "French;" in French style. **Franzton** (frântstôn), *G.* French pitch.

frappe (fráp), *F.* A manner of beating time with force. **frappé** (fráp-pä). The down-beat.

frapper (fráp-pä), *F.* To strike; to beat time.

frase (frä'-zê) (pl. *i*), *I.* A phrase. **fr. larga.** With broad phrasing. **fraseggiare** (frä-zêd-jär-rê). To phrase. **Frauenstimme** (frow'-ên-shtîm'mê), *G.* Female voice.

freddo (frêd'-dô), **freddamen'te, I.** Cold(ly). **freddezza** (frêd-dêd'-zä). Coldness.

fredon (frû-dôn), *F.* A trill, or other ornament. **fredonnement** (frû-dôn-

- män**). Humming, trilling. **fre-donner** (frü-dün-nä). To trill, also to hum.
- free**. Unrestrained, not according to strict rule, as *f. composition*, or *style*. *f. fugue*. Vide FUGUE. *f. reed*. Vide REED. *f. part*. An independent part added to fill up the harmony of canon or fugue. *f. chant*. A form of reciting the Psalms or Canticles using a group of two chords for each hemistich. Vide FRET-FREE.
- freemen's songs**. Little compositions for three or four voices, in use about 1600.
- fregiare** (frä-jä-rä), *I.* To adorn. **fregiatura** (too' rä). An ornament.
- frei** (fri), *G.* Free. **Freiheit** (fri-hit). License. *f. Schreibart* (shrip-art). Free composition.
- French horn**. Vide HORN. **French sixth**. Vide ALTERED.
- French treble clef**. The G on the lowest line of the staff.
- fresco** (frës-ko), *I.*, **frescamen'te** Fresh(ly).
- fret**. One of the thin projecting ridges across the neck of stringed instrs. to divide the strings into different lengths, thus producing different pitches, on pressure. **fretted** and **fret-free**. In the early precursors of the piano, there were fewer strings than keys, each string serving for several notes, through the action of tangents acting as frets. These were called *tied* or *fretted* or *gebunden*. Later instruments were given a string to each note, and these were called *bundfrei*, or *ungebunden* or *free* or *fret-free*.
- fretteau, fretian, frestel, fretel** (frü-täl), **fretèle, fretetel**. A Pan's pipe. **fret'ta**, *I.* Haste.
- Freude** (froi-dä), *G.* Joy, rejoicing. **Freudengesang**. Song of joy. **freudig** (froi'dikh). Joyfully. **Freudigkeit** (kit). Joyfulness.
- fricassée** (frë-käs-sä), *F.* A dance with pantomime in the 18th cent. In the 16th cent. a part-song, each part having different words.
- Fries** (frës), *G.* Purfling.
- frisch** (frish), *G.* Fresh, lively.
- fris'ka** (frish'-kä). The quick movement in the Czardas, and the Hungarian Rhapsody.
- frivolo** (frë'vö-lo), *I.* Trifling, trashy.
- fröhlich** (frä-likh), *G.* Joyous, gay.
- F.-keit** (kit). Gayety. **Frohgesang** (frö-khë-zäng). Song of joy.
- Frohnamt** (frön'ämt), *G.* High Mass.
- Frontpfeife** (frönt'-pfi-fë), *G.* Front pipes of an organ.
- Frosch** (frösh), *G.* Nut (of a bow).
- frottola** (frôt'-tö-lä), *I.* A 16th century ballad.
- Frühlingslied** (frü'lings-lët), *G.* Spring-song.
- Frühmesse** (frü'mës-së), **Frühstück** (frü'shtük), *G.* Matins.
- F.-Schlüssel** (ëf-shlüt'sël), *G.* The F-clef.
- fuga** (foo'-gä), *L. and I.* "A flight." Vide FUGUE. *f. ad quintam* (octav-am). Fugue(also canon) at the 5th (octave). *f. aequalis motus* (or *recta*). In similar motion, the answer conforming to the ascent and descent of the subject. *f. al contrario* (or *riverso* or *roves'cio*) or *fuga contraria* (or *per motum contrarium*). One whose answer is the subject inverted. *f. authentica*. A fugue with an ascending subject. *f. canonica* (or *inconseguenza* or *perpetua* or *totalis*). A canon. *f. composita* (or *inaequalis*). One whose subject moves by degrees, not by leaps, as does *f. incomposita*. *f. del tuono*, *I.* A tonal fugue, opposed to *f. reale*, a real fugue. *f. doppia*, *I.* A double fugue. *f. homophonica*. One whose answer is at the unison. *f. impropria* (or *irregularis* or *sciolta* or *soluta*). An irregular free fugue. *f. in contrario tempo* (or *per ar'sin et the'sin*). One in which the accented notes of the subject are the unaccented of the answer, and vice versa. *f. in nomine*. A fugue "in name only," i. e., a free fugue. *f. inversa*. One in double counterpoint and contrary motion.

- f. libera.** One with free episodes, opposed to **f. ligata** (or **obbligata**), whose episodes are entirely derived.
- f. mixta.** One whose answer is varied by augmentation, etc. **f. partialis** (or **periodica**). One without full and perpetual canonic imitation, the usual fugue. **f. per augmentationem** (or **diminutionem**). One whose answer is by augmentation (diminution). **f. per imitationem interruptam.** One whose answer is broken by rests, etc. **f. plagalis.** One with subjects descending below the key-note. **f. propria** (or **regularis**). One in regular form. **f. reddita** or **redita.** One in which canonic progression occurs at the middle or end. **f. retrograda.** One whose answer is in *retrograde* progression. **f. retrograda per motum contrarium.** One whose answer is in contrary motion as well as retrograde progression. **f. ricercata** (rèt-chër-kä'-tä). A fugue of the highest development.
- fugara** (foo-gä'-rä), *I.* A 4- or 8-ft. organ-stop.
- fugato** (foo-gä'-to), *I.* 1. Freely in the manner of fugue. 2. A passage in such manner.
- Fuge** (foo'-khë), *G.* Fugue. **F. galante** (gä-län'të), *G.* A free fugue in chamber-music style.
- fuggire la cadenza** (food-jë-rë), *I.* To write a deceptive cadence.
- fughetta** (foo'gët'-tä), *I.* A short fugue.
- fugirt** (foo-gërt'), *G.* In fugue style; also used of the ranks of a mixture-stop.
- fugue** (*E.* fûg, in *F.* fûg). See below.
- counter f.** One whose subjects move in contrary directions. **double f.** A fugue on two subjects. **f. renversée** (rän-vër-sä), *F.* An inverted fugue.
- strict f.** One in which the fugal form and its laws are strictly observed.
- perpetual f.** A canon. **f. simple, F.** A fugue containing but a single subject. **fugued** (fûgd) or **fuguings.** In fugue form, or loosely in fugue manner. **fuguist.** A composer or performer of fugues. Also vide **FUGA.**

Fugue.

BY HOMER A. NORRIS.

A FUGUE is a composition in which a theme, called the *subject*, is announced by one voice and imitated by other voices. The word comes from the Latin *fuga* (a flight), suggesting the thought of one part starting alone after which the others enter in pursuit. A fugue may be written for any number of voices, but we shall here discuss a four-voiced fugue. ¶ The subject is usually short and of such marked character as to fix itself readily on the mind, and is usually so constructed as to admit of overlapping; *i.e.*, so that a second voice may enter without musical friction before the first voice has completed the phrase. This overlapping process is called *stretto*. ¶ The subject may be announced by any voice. At its completion there comes a very short passage called *codetta*, after which a second voice sings the subject-matter in another key. This is called the *answer*. ¶ In the majority of fugues the answer is a transposition of the subject into the key a perfect fifth above the subject, so that subject and answer correspond to the keys of tonic and dominant. Certain subjects instead of

being reproduced literally are changed. Subjects which are changed are known as *tonal* subjects ; subjects which remain unchanged are known as *real* subjects. ¶ While the second voice is singing the answer, the first voice accompanies it, and usually in one of the forms of double counterpoint. It is then intended for subsequent use. Such an accompanying part is called *counter-subject*. ¶ The answer is followed by another codetta, leading back to the original key, where a third voice sings the subject, but in a different octave than that in which the first voice announced it. The other voices continue with contrapuntal accompaniment. Another codetta follows, leading to a fourth voice which sings the answer in the dominant. The part of the fugue that we have discussed is called the *exposition*. The exposition closes the first of the three big divisions of the fugue. ¶ The exposition is followed by the first *episode*. In the episode the composer has more freedom than in any other portion of the fugue. New material may be presented ; brief modulations to related keys introduced, together with free imitation. ¶ After the first episode comes the *middle section*. ¶ Here the four voices again present the subject-matter in somewhat the same order as in the first section but in other keys. The principal keys are altogether avoided or only incidentally touched. In this group often occur variations of the subject ; it may be shortened or lengthened ; the answer may be presented in contrary motion, etc. ¶ In the third, and (usually) *final* section a return is made to the original keys. Here the subject and answer are generally combined in *stretto*. ¶ A *strict fugue* is one in which there are either no episodes, or in which the episodic material is drawn entirely from the subject or counter-subject. Nearly all the fugues in Bach's "Das Wohltemperirte Clavier" are strict fugues. ¶ In a *free fugue* the episodes are constructed of new material. ¶ In a *fugato* passage one voice announces a theme, after which other voices enter in free imitation. ¶ A *fughetta* is to a fugue what a sonatina is to a sonata : *i.e.*, it is a little fugue. ¶ An academic fugue is the most elaborate, artificial, and purely intellectual expression of musical art.

Führer (fü-rër), *G.* 1. Conductor. 2. Subject of a fugue.

Füll- (fü), *G.* Filling. **F.-flöte**. "Filling flute," a 4-ft. stop. **F.-pfeife** (pfîfê). A dummy pipe. **F.-quinte**. A shrill quint-stop useful only in combination. **F.-stelle**. Padding. **F.-stimme**. 1. A part used to fill out harmony. 2. A mutation-stop a 3d or 5th above normal pitch. 3. A part doubling another in the octave or unison.

full. For the voices or instrs. complete.

f. anthem. Vide ANTHEM. **f. band**. A complete band or orchestra. **f. cadence or close**. Vide CADENCE. **f. chord**. A complete chord ; in part-music, one in which all the parts join. **f. score**. Vide SCORE. **f. stop** (on the lute). A chord using all the fingers ; full chord followed by a pause. **full choir** (or **great** or **swell**). "Draw all the stops of the choir (or great or swell) organ." **full organ**.

"Draw all the stops and couplers."
f. service. 1. One for the whole choir. 2. An office using music as far as permissible. **f. orchestra.** One in which all the instrs. are employed.
fundamental. 1. The root of a chord. 2. The generator of a series of partials. **f. position.** Vide POSITION.
f. tone. 1. A generator of partials. 2. One of the three principal tones, tonic, dominant or subdominant. **f. bass.** Vide BASE.
Fundamentalbass (foon-dä-mén-täl'-bäs), *G.* Vide BASE. **F.-ton.** Fundamental tone.
funèbre (fü-nèbr), *F.*, **funebre** (foo-nä-bré), *I.*, **funerale** (foo-nè-rä'-lè), *I.*, **funereo** (foo-nä-rè-ò), *I.* Funereal; mournful. **marcia f.** Funeral march.
fünf (fnf), *G.* Five. **f.-fach.** Fivefold, in five ranks, of pipes. **f.-stim-mig.** For five voices. **f.-stufige.** Pentatonic. **Fünfte** (fnf'-tè). Fifth. **Fünfzehnte** (fnf'tsän-tè). Fifteenth.
funzioni (foon-tsi-ò'nè), *I.* (pl.) Masses, and other sacred music in the R. C. Church.
fuoco (fo-ò'kò), *I.* Fire, energy, passion. **fuoco'so.** Fiery.
für (für), *G.*, **preposition.** For.
fureur (fü-rür), *F.*, **furia** (foo-ri-ä), *I.* Fury, passion. **Furiant** (foo-ri-änt), *G.*, **furie** (foo-rè), *F.* A quick Bohemian dance with irregular rhythm and accent. **furibon'do**, **furioso**, *I.* Furious, mad. **furieusement** (für-yüz-män), *F.*, **furiosamen'te**, *I.* Furiously, madly.
furlando (foor-län'-dò), **furlano** (foor-lä'-nò), *I.* Forlana.
furniture stop. Vide STOP.
furore (foo-rò'-rè), *I.* Rage; a great success.
fu'sa, *L.*, **fuse** (füz), *F.*, **Fusel** (foo-zél'), *G.* An eighth note.
fusée (fü-zä), *F.* A roulade or rapid passage, a skip or slide.
fusel'la, *L.* A 32d note. **fusel'lala.** A 64th note.
Fuss (foos), pl. **Füsse** (fts-se), *G.* Foot (q. v.). **Fussklavier.** The

pedals of an organ. **füssig** (füs-sikh), *G.* Foot, as *8-füssig*, 8-foot. **Fus-ton** (foos-tön). Foot-tone, as *Acht-fusston*, 8-foot tone.
fut (füt), *F.* Barrel (of a drum).
Fütterung (füt'-tèr-oongk), *G.* Linings.
Future, music of the. Vide ZUKUNFTSMUSIK.
fz. Abbr. of *Forzando*.

G

G Pron. in *G.* gä; in *F.* and *I.* sol (sül in *F.*, söl in *I.*). 1. A musical pitch, a perfect fifth above C; all its octaves.
 2. The major key having one sharp; the minor key relative to B flat major.
G clef. The treble clef.
g. Abbr. for *main gauche*, left hand, or *grand orgue*, full, or great-organ.
Gabel (gä'bél), *G.* A fork. **G.-ton.** The fork-tone, *a'* used for tuning.
G.-griffe. Cross-fingering. **Stimm-g.** Tuning-fork. **G.-klavier** (gä'-b'l-klä-fer). A key-board instr. with a scale of tuning-forks, and a sympathetic fork an octave higher for each tone; inv. by Fischer & Fritzsche, Leipzig, 1882.
gagliarda (gäl-yär'dä), *I.*, **Gagliarde** (gäl-yär-dè), *G.* A galliard.
gagliardo (gäl-yär'-dò), **gagliardamen'te**, *I.* Gayly.
gaillarde (gi-yärd), *F.* 1. Merry. 2. A galliard. **gaillardement** (gi-yärd-män). Merrily.
gaio (gä'y-ò), *I.* Gay.
gaita (gä-è-tä'), *Sp.* 1. Bagpipe. 2. A flageolet. **gaitero** (gä-è-tä'-ro). A player on the street-organ.
gajo (gä'-yò), *I.* Gay. **gajamen'te.** Gayly.
gala (gä'la), *I.* Gala. *di g.* Gayly.
galamment (gäl-ä-män), *F.*, **galan-temente** (tè-men-tè), *I.* Graciously.
galant(e) (gä-län(t)), *F.*, **galante** (gä-län'-tè), *I.* Graceful, gallant. **galan-temen'te**, *I.* Gallantly. **galantria** (gä-län-trè-ä), *I.* Gallantry.
galant (gä-länt'), *G.* Free. **G. Stil** (or

- Schreibart**). The free (as opp. to the *gebundener* or strictly contrapuntal) style of harpsichord composition in the 18th century. **Galanterien** (gä-län-täre'-n). Ornaments in old harpsichord music. **Galanteriestück** (gä-län-tä-rē'stük). A piece in the ornamental style.
- galliard** (gäl-yärd), *E.* An old dance similar to the Pavan.
- gal'op**, *E.* (in *F.* gäl-ō), **galopade** (gäl-ō-päd), *F.*, **Galopp** (gä-lōp'), *G.*, **galoppo**, *I.* A hopping round-dance in 2-4 time.
- galoubé** (gä-loo-bä), **galonbet** (gä-loo-bä'), *F.* A small fife with three holes and range of 17 notes, found in Provence.
- gamba** (gäm'-bä), *I.*, **gambe** (gämb), *F.*, **Gambe** (gäm'-bē), *G.* 1. Leg; hence, viol di g. Vide VIOLA. 2. An organ-stop; the whole family of stops named after stringed instrs. **Gambenstimme**. A gamba-stop. **Gambenwerk**. A piano-violin. **Gambabass**. A 16-ft. stop on the pedals. **G. major**. A 16-ft. stop. **Gambette** (gäm-bēt'-tē), *G.* An octave gamba-stop. **Gambist'**. A player on the G. **Gambvirole** (gämp-fē-ō'lē), *G.* Viol di gamba.
- gambeta** (gäm-bä'-tä), *Sp.* An ancient dance, a caper.
- gam'ma**, *Gr.*, **gamme** (gäm), *F.* The Greek G. (Γ). 1. The lowest note (G) of the Aretinian scale. 2. The name of that scale. 3. Scale generally. 4. Compass. 5. A clef for the scale of G. **g. chromatique** (*descendante, montante*). Chromatic (descending, ascending) scale. **gammes** (gäm). Scale-exercises.
- Gamma ut** or **Γ ut**. G, in the old solmisation.
- gamut**. (From gamma ut.) 1. The scale of any key. 2. The staff. 3. In old English church-music, the key of G. **gamut G.** The G on the first line of the bass staff. **Guido's g.** The scale of two octaves and a sixth introduced by Guido of Arezzo: the tones called by name, ut, re, mi, fa, sol, la, and written in the first octave Γ (gamma) (the lowest tone) A, B to G, in the second g-g; and in the upper sixth gg-dd.
- ganascione** (gä-nä-shō'nē), *I.* A lute.
- Gang** (gäng), *G.* 1. Rate of movement. 2. A passage.
- ganz** (gänts), *G.* Whole, all, very. **Ganzinstrumente**. Those brass instrs. of such width that they speak the lowest sound natural to the tube, i. e., they reach the depth of an open organ-pipe of equal length. Narrower instrs. speak only the octave above this natural tone and are called **Halbinstrumente**. **ganz langsam**. Very slowly. **ganze Note** (gän'tsé nō'tē). A whole note. **ganzer Ton** (gän'-tser-tōn). **Ganston**. A whole tone. Vide SECOND. **ganzes Werk**. The full organ. **Ganzschluss**. Final cadence. **ganzverhallend** (fēr-häl'lent). Dying away entirely.
- garbo** (gär'-bo), *I.* Grace, elegance.
- garbato** (bä'-tō), **garbatamente**. Graceful(ly).
- garibo** (gä-rē'-bō), *I.* Dance, ball.
- gariglione** (gä-rēl-yō'nē), *I.* Chime.
- garnir** (gär-nēr), *F.* To string a violin.
- garrire** (gär-rē-rē), *I.* To chirp, warble.
- Gassenhauer** (gäs'-sēn-hower), *G.* Street-song, trash. **Gassenhauerlin** (lën). Popular songs of the 16th century.
- Gastrollen** (gäst-röl-lën), *G.* To go "guesting," i. e., "starring."
- gathering note**. A pause on a final note of recitation to give time for the chorus to gather.
- gauche** (gōsh), *F.* Left. **main g.** (män). The left hand.
- gaudente** (gä-oo-dēn'-tē), **gaudio'so**, **gaudentemen'te**, *I.* Joyful(ly).
- Gaumenton** (gow'-mēn-tōn), *G.* Gut-tural tone.
- gavot'**, *E.*, **gavot'ta**, *I.*, **gavotte** (gä-vôt), *F.* An old French dance (named probably from the people of Gap, called Gavots). It is in 4-4 time, strongly marked; begins on the

- weak half of a measure and ends on the accented; no notes smaller than eighth notes occur.
- gazel'**. A piece with a brief constant refrain.
- gazzarra** (gäd-zär'-rä), *f.* A fête with music and cannon.
- G clef**. The treble clef.
- G-dur** (gä-door), *G.* G major.
- Gebläse** (gë-blä'-zë), *G.* Bellows.
- gebrochen** (gë-brö'-khën), *G.* Broken.
- gebunden** (gë-boon'dën), *G.* 1. Tied. **g. Dissonanz**. A prepared (and tied) dissonance. **g. Spiel**. Legato-playing. **g. Stil**. Strict, connected style. 2. Vide FRETTE.
- Geburtalied** (gë-boorts'lët), *G.* Birthday-song.
- gedackt** (gë-däkt'), **gedeckt** (ge-dëkt'), *G.* Stopped, of pipes. **Gedackttimmen**. Stops with covered pipes. **G.-flöte**. Stopped flute, in an organ.
- gedämpft** (gë-dëmpft), *G.* Muffled, muted.
- gedehnt** (ge-dänt'), *G.* Lengthened, slow.
- Geführte** (gë-fär'-të), *G.* Answer (in fugue).
- Gefallen** (gë-fäl'lën), *G.* Pleasure. **nach G.** Ad libitum.
- gefällig** (gë-fäl'likh), *G.* Pleasing(ly), agreeably.
- Gefiedel** (gë-fë'dël), *G.* Fiddling.
- Gefühl** (gë-ful'), *G.* Feeling, expression. **mit G.** or **gefühlvoll**. With feeling.
- gegen** (gä'-khën), *G.* Against, contrary, contrasted with. **G.-bewegung** (be-väkh'-oongk). Contrary motion. **G.-fuge**. A fugue whose answer is an inversion of the subject. **G.-gesang**. Antiphony. **G.-hall**, **G.-schall**. Resonance, echo. **G.-harmonie**. Counter-subject in fugue. **Gegenpunkt** (poonkt). Counterpoint. **G.-satz**. 1. Contrast. 2. A movement. **G.-stimme**. 1. Counter-tenor or alto. 2. Counter-subject. 3. Any contrapuntal part. **g.-stimmig**. Dissonant. **G.-subjekt**. Counter-subject, in a fugue.
- gegit'tertes B.** B. cancellatum, vide B.
- gehend** (gä'-ënt), *G.* Andante.
- Gehörlehre** (gë-här'-lä-rë), *G.* Acoustics. **gehörspielen**. To play by ear.
- Geige** (gī'-khë) (pl. en), *G.* Violin.
- geigen** (gī'-khen). To play on the violin. **G.-blatt**. Finger-board of a violin. **G.-bogen** (bö'khn). Bow. **G.-clavicymbel** or **G.-klavier**. Bow-piano. **G.-futter** (foot'ter). Case for a violin. **G.-hals**. The neck of a violin. **G.-harz** (härts). Resin. **G.-holz** (hölts), *G.* Wood used in making violins. **G.-macher** (mähk'-ër). A violin-maker. **G.-principal**. A diapason stop. **G.-saite**. Violin-string. **G.-sattel**, **G.-steg** (stähk). Bridge of a violin. **G.-schule**. A violin method. **G.-strich** (strikh). A stroke of the bow. **G.-stück**. A comp. for the violin. **G.-werk**. 1. Piano-violin. 2. A 4-ft. organ-stop. **G.-wirbel** (vër'-bel). A violin-peg. **G.-zettel** (tsët'-tël). The violin-maker's label. **G.-zug**. A violin-stop. **Geiger** (gī'-khër). Violin-player.
- Geist** (gīst), *Gr.* Spirit, soul, mind, genius. **g.-reich** (rīkh), **g.-voll** (föll). Spiritual. **Geisterharfe**. Æolian harp. **geistlich**. Ecclesiastical, sacred. **G.-gesänge**. Psalms, hymns.
- Geklingel** (gë-klīng'-ël), *G.* Tinkling.
- gekneipt** (gë-knīpt'), *G.* Pizzicato.
- gelassen** (gë-läs'-sen), *G.* Calm, quietly. **G.-heit** (hīt). Tranquillity.
- geläufig** (gë-lī'fikh), *G.* Easy, rapid. **G.-keit** (kīt). Fluency, ease.
- Geläut** (gë-līt), *G.* A peal.
- gelinde** (gë-līn'-de), *G.* Soft, gentle. **Gelindigkeit**. Sweetness.
- gellen** (gël'lën), *G.* To sound loudly. **G.-flöte**, *G.* Clarinet.
- Geltung** (gël'-toongk), *G.* Value, proportion (of a note).
- gemächlich** (gë-mëkh'-likh), **gemachsam** (gë-mähk'-zäm), *G.* Quiet(ly), calm, slow.
- gemählig** (gë-mä'likh), *G.* Gradually.
- gemässigt** (gë-mës-sīkht), *G.* Moderato. **gemes'sen**. Measured, moderato.

- Gemisch** (gě-mīsh'), *G.* Mixture (of stops).
- Gemshorn** (gěms'-hörn), *G.* 1. A pipe made of a chamois horn. 2. A stop with tapering pipes, 2, 4, 8-ft. on the manuals, 16-ft. on the pedals.
- G.-quinte.** A quint-stop of this class.
- Gemüt(h)** (gě-müt), *G.* Mind, soul.
- gemütlich** (līkh), Expressive.
- genera**, plural of **genus** (q. v.).
- general** (gā-ně-rāl'), *G.* General. **G.-bass** (gā-ně-rāl'-bās), Thorough-bass. **G.-b.-schrift.** Thorough-bass notation. **G.-pause** (pow-ze), A rest or pause for all the instrs. **G.-probe.** A general rehearsal.
- gen'erator, L., g'énérateur** (zhā-nā-rā-tūr), *F.* Root, fundamental.
- genere** (jā-ně-rě), *I.* 1. A mode or key. 2. A genus.
- generoso** (jā-ně-rō'sō), *I.* Noble, dignified.
- genial'ia, L.** Cymbals.
- génie** (zhā-ně), *F.*, **Genie** (gā'-nē), *G.*, **genio** (jā-nī-ō), *I.* Genius, talent, spirit.
- genouillère** (zhūn-wī-yār), *F.* Knee-lever.
- genre** (zhānr), *F.* 1. Style. **g. expressif.** The expressive style. 2. Genus, as **g. chromatique, g. diatonique, g. enharmonique.**
- gentil(le)** (zhān-tě(l)), *F.*, **gentile** (jěntě'-lē), *I.* Graceful, elegant. **gentilezza** (lěd'-zā), *I.* Refinement of style. **gentilmen'te.** Gracefully.
- ge'nua, pl. genera, L.** 1. Greek classification of tetrachords. Vide **MODES**. 2. A scale or mode. 3. Class. **g. infatille.** Wind instrs. **g. percussibile.** Instrs. of percussion. **g. tensile.** Stringed instruments.
- gerade** (gě-rā-dě), *G.* Straight, regular. **G.-bewegung** (be-vā khoong), Similar motion. **G.-taktart** or **gerader Takt.** Common time.
- German.** Vide **FINGERING, FLUTE, G. pedals.** Pedal key-board. **G. scale.** A, H, C, D, E, F, G. (Vide H.)
- G. sixth.** Vide **ALTERED CHORDS**.
- G. soprano clef.** Vide **CLEF**.
- Ges** (gēs), *G.* The note G flat. **Geses** (gēs'-ēs), *G.* double flat.
- Gesang** (gě-zāng'), pl. **Gesänge** (zěng'ě), *G.* Song, melody, air. **G.-buch** (bookh), Song-book. **G.-kunst.** Art of song. **G.-s)mässig** (mēs-sīkh), Adapted for or congenial to the voice. **G.-sgruppe** (groop-pe), Song-group; the second subject of a sonata formula, which should be lyrical in nature. **g.-sweise** (vī-ze), In the style of song. **G.-verein** (fēr-in), A choral society.
- Geschlecht** (gě-shlēkht'), *G.* Genus.
- Geschleift** (gě-shlīft'), *G.* Slurred, legato.
- Geschmack** (gě-shmäks), *G.* Taste.
- g.-voll.** Tasteful.
- geschwänzte Noten** (gě-shvēnts'tě no'těn), *G.* Notes with tails.
- geschwind** (gě-shvīnt'), *G.* Quick, rapid. **G.-igkeit** (kīt), Rapidity.
- Geschwindmarsch.** A quick-step.
- Ges-dur** (gēs-door), *G.* Major. **Geses** (gēs-ēs), *G.* G double flat.
- Gesicht** (ge-zīkht'), *G.* Face, front (of an organ). **G.-spfeifen.** Front pipes.
- Gesinge** (gě-zīng'ě), *G.* Bad singing, sing-song.
- gesponnen** (gě-shpōn'-nēn), *G.* Spun.
- gespennene saite.** Covered string.
- gespennener Ton.** A tone drawn out to a mere thread.
- gesteigert** (gě-shīf'-khērt), *G.* Crescendo.
- gestossen** (gě-shōs'sēn), *G.* Separated, detached.
- gestrichen** (gě-strīkh'ēn), *G.* 1. Having hooks (as notes). 2. Having lines or accents, as *ing. Oktave*, one-lined octave. Vide **PITCH**. 3. Crossed, as a numeral, raising the interval a half-tone. Vide **CHORD**. 4. Cut, as a movement or scene.
- get'ern, get'ron.** The cittern.
- get(h)eilt** (gě-tīlt'), *G.* Divided. Vide **DIVISI**. **g. Stimmen.** Partial stops.
- Getön** (gě-tān), *G.* Clamour.
- getragen** (gě-trā'khēn), *G.* Sustained.
- getrost** (gě-trōst'), *G.* Confident.
- gewichtig** (ge-vīkh'-tīkh), *G.* Heavy.
- gewidmet** (gě-vēt'-mēt), *G.* Dedicated.

Gewirbel (gě-věr'běl), *G.* Roll of drums.

gewiss (gě-vís'), *G.* Firm, sure. **G-heit** (hit). Firmness.

geworfener Strich (gě-vòrf'-šn-ēr stríkh), *G.* A springing bow-stroke. Vide bow.

geziert (gě-tsěrt'), *G.* Affected, prim.

geyta'rah. Eastern guitar.

ghazel', *Arab.* A piece with simple recurrent theme.

ghiribizzi (gě-rí-běd'-zít), *I.* Unexpected intervals, fantastic passages.

ghiribizzo'so. Fantastic.

ghironda (gě-rón'-dā), *I.* Hurdy-gurdy.

ghit'tern. Old name for cittern.

gicheroso (jě-kě-rō'-sō), *I.* Merry.

giga (jě'-gā), *I.*, **gigue** (zhěg), *F.*, **Gigue** (jě'gě), *G.* 1. Jig. 2. Old form of viol.

gighardo (jě-gār'-dō), *I.* A jig.

gigelira (jě-gě-lí'-rā), *I.* Xylophone.

ging'larus, **ging'ras**, or **gingri'na**. A small Phoenician flute.

gioco (jō'-kō), *I.* A joke, merriment.

giocoso, **giocosamen'te**. Jocose-ly.

giochevole (jō-kā'-vō-lě), *Merry.*

giocolarmen'te. Merrily.

giocondo (jō-kón'-dō), **giocondamen'te**, *I.* Cheerful-ly.

gioja (jō'-yā), *I.* Joy. **giojan'te**, **giojo'so**, **giososamen'te**. Joyful-ly.

gioviaie (jō-ví-ā'lě), *I.* Jovial. **gio-**

vialità (í-tā). Gayety.

giraffe (jí-rāf'). An upright spinet.

giro (jě'-rō), *I.* A turn.

Gis (gēs), *G.* G sharp. **Gisis** (gēs-ēs). G double sharp. **Gis-moll**, *G.*

sharp minor.

gitana (he-tā'-nā), *Sp.* A gipsy.

gittana (jít-tā'-nā), *I.* A Spanish dance.

git'tern, **git'teron**, **git'tron**. Cittern.

gitteth (jít'těth), *Heb.* An instr. of the harp kind.

giubilazione (joo-bí-lā-tsí'-ō'ně), **giu-**

bilio (joo-bí-lě'-ō), **giubilo** (joo'bí-

lō), *I.* Jubilation. **giubbilo'so**. Ju-

bilant.

giucante (joo-kān'-tě), **giuchevole**

(joo-kā'-vō-lě), *I.* Merry, joyful.

giulivo (joo-lě'-vō), **giulivamen'te**, *I.* Joyful-ly.

giuoco (joo-ō'-kō), *I.* 1. A joke, sport.

2. A stop. **giuoco'so**, **giuocan'te**. Playful.

giusto (joos'-to), *I.* Exact, precise,

proper. **tempo g.** Strict time.

allegro g. Rather fast. **giusta-**

men'te. Strictly.

given bass. A figured bass.

glais (glě), *F.* The passing-bell. **g.**

funèbre. A knell.

glänzend (glēn'-tsěnt), *G.* Brilliant.

glapissant (glā-plis-sān), *F.* Shrill.

Glas'harmonika, *G.* Vide HARMONICA.

glasses, musical. Goblets tuned by

partial filling with water and played

by rubbing their edges evenly with a

wet finger.

glatt (glāt), *G.* Smooth, even. **Glätte**

(glět'tě). Smoothness.

glee. An unaccompanied secular comp.

for three or more voices; its mood may

be grave or gay, its counterpoint is

not usually elaborate.

gleich (glíkh), *G.* Equal, alike

consonant. **gleicher Klang**. Con-

sonance, unison. **gleicher Kontra-**

punkt. Equal cpt. **gleichschweb-**

ende Temperatur (shvā-běn-dě).

Equal temperament. **gleiche Stim-**

men. Voices of the same sort, as

male. **gleichstimmig** (shtím-míkh).

Harmonious.

gleiten (glí'tén), *G.* To glide the fin-

gers.

gli (lě), *I.* Pl. The.

glicibarifona (glě-chē-bā-rí-fō'-nā), *I.*

A wind-instr. inv. by Catterini, 1827;

a small expressive organ.

glide. Portamento; glissando.

Glied (glět), *G.* Link.

glissade (glís-sād), *F.*, **glissan'do**,

glissato (glís-sā'tō), **glissican'do**,

glissicato (ká'tō), *I.*, **glissement**

(glēs-mān), *F.* Gliding, i. e., by slid-

ing the finger quickly along the keys

or the strings; in piano-playing it

is done with the finger-nail usually.

glisser (glís-sā), *F.*, **glitschen** (glít'-

shěn), *G.* 1. To glide. 2. An em-

bellishment executed by glissando.

- glissez la pouce** (glîs-sâ lâ-poos), *F.* Slide the thumb.
- Glocke** (glôk'ê), *G.* A bell. **Glockengeläute** (glô'kên-gê-lî-tê). The ringing or chiming of bells. **Glockenist**. Bell-ringer. **G.-klang**. The sound of bells. **G.-spiel**. 1. Chimes. 2. A stop imitating bells, or causing them to tinkle. 3. An orchestral instr. of bells or tuned steel rods struck with a hammer. **Glöckchen** (glêk'khên). A little bell. **glöckeln** (glêk'êln). To ring little bells. **Glockner** (glôk'ner). Bell-ringer. **Glockleinton** (glôk'-lîn-tôn). An organ-stop of very small scale and wide measure.
- Gloria** or **Gloria in excel'sis Deo**, *L.* "Glory to God in the highest," Vide **MASS** and **DOXOLOGY**.
- Gloria Patri**, *L.* "Glory to the Father." Vide **DOXOLOGY**.
- glotte** (glôt), *F.* The glottis. **coup de g.** (koo dû). A short snappy attack sought by some vocal teachers, but generally believed to be pernicious.
- glottis** (glât'tis). 1. The upper part of the wind-pipe, an aperture in the larynx controlling vocal production. 2. A reed used by ancient flutists.
- glühend** (glû'ênt), *G.* Ardent, glowing.
- G-moll** (gâ-môl). *G.* minor.
- gnaccare** (nâk-kâ'-râ), *I.* Castanets.
- guacchera** (nâk-kâ'-râ), *I.* A tambourine, kettle-drum.
- gnomo** (nô'-mô). In neumatic notation, a long bar used to indicate a sustained note.
- goathorn**. Vide **GEMSHORN**.
- gola** (gô'lâ), *I.* 1. Throat. 2. A guttural voice.
- goll trompo**. Trumpet used by Danes, Normans, etc.
- Gondellied** (gôn'dêl-lêt), *G.*, **gondoliera** (gôn-dôl-yâ'râ), *I.*, **gondoliersong**. Song composed and sung by the Venetian gondoliers; barcarolle. 2. Music in the same style.
- gon'dolin**. An instr. of the zither-class with four octaves of strings and one octave of piano-keys above them. The pressure of one key submits one tone in all its octaves to the sweep of the plectrum. Chords can thus be played in different positions.
- gong**. A Chinese instr., a circular plate of metal struck with a padded stick. Also called tam-tam.
- goose**. A squawk accidentally occurring in the tone of an oboe or other reed instrument.
- gorgheggiare** (gôr-gêd-jâ'rê), *I.* To trill, shake. **gorgheggiament**. Trilling; the art of florid song. **gorgheggio** (gêd'jô). A trill, a shake. **gorgheggi**. Rapid vocalises.
- gos'ba**. An Arabian flute.
- gospel side**. Vide **EPISTLE SIDE**.
- go'to**. Japanese dulcimer.
- Gottesdienst** (gôt'tês-dênst), *G.* Divine service.
- goût** (goo), *F.* Taste, judgment.
- governing key**. Principal key.
- Grabgesang** (grâp'-gê-zâng), *G.* **lied** (lêt), *G.* Dirge.

Grace.

By THE EDITOR.

ONE of the innumerable decorative details of melodic progression. Grace notes are musical parasites borrowing their entire sustenance and duration from the note to which they are tied by a slur. They are consequently vitally affected by the rapidity of the tempo. They are almost invariably written small, and are frequently abbreviated, or indicated by some form of musical shorthand. It is to be noted in playing old music that the *appoggiatura* was written small merely as a bit of academic hypocrisy

Modern Graces.

Acciacatura, or Short Appoggiatura, I. and E. Kurzer Vorschlag or Zusammenschlag G. Pincé étouffé, F. (Sometimes struck simultaneously and instantly released.)

Long Appoggiatura. Langer Vorschlag or Vorhalt. (Written small but taking its full value.)

Written.

Played.

Double Appoggiatura, or Slide, E. Anschlag, or Schleifer, or Schneller. G.

Unaccented Appoggiatura, or After-beat. Nachschlag or Nachschleifer. (Also double N.)

Written.

Played.

Shake, or Trill, E. Trillo, I. Trille, F. Triller, G. [Old abbreviations, *z*, *+*, *tr*, *an*, etc.] (The length of the trill varies with the length of the note and the tempo.)

Written.

Played.

Chain of Trills, E. Catena di trilli, I. Trillerkette, G.. (May be with or without the afterbeat, at discretion.)



Written.

Played.

DICTIONARY OF TERMS




149

The Passing Shake, or Inverted Mordent. Praller, Pralltriller, or Schneller, G. Pincé renversé, or mordant, F.

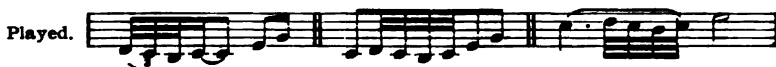
The Mordent, E. Mordent or Beisser, G. Pincé, F. [Old signs,  or .

The Double Mordent (doppelt Mordent, F. pincé double). Giveu here with a chromatic.



The Turn, E. Doppelschlag, G. Groupe, F. Gruppetto, I. [Sign,  or , formerly , now used for back-turn.

(a) With sign over the note. (b) With sign following a note.



With chromatic sign.

Back turn.

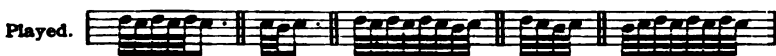
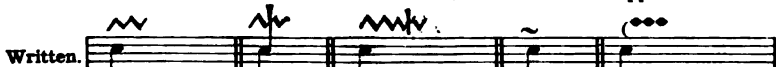
Double turn.



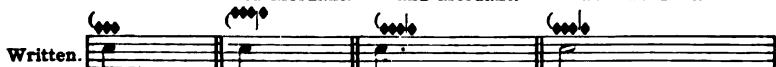
Old Graces.

(Those used in Bach's works from his own explanation.)

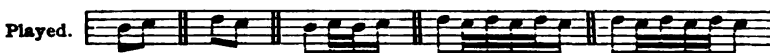
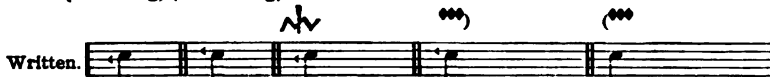
Trillo. Mordant. Trillo and Mordant. Cadence. Double or Doppelt Cadence.



Doppelt Cadence. Doppelt Cadence and Mordant. Doppelt Cadence and Mordant. Doppelt Cadence and Mordant.

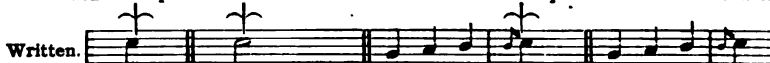


Accent steigend (ascending). Accent fallend (descending). Accent and Mordant. Accent and Trillo. Accent and Trillo.

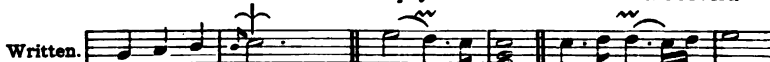


From Couperin's List (1713).

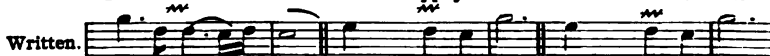
Pincé simple. Pincé doublé. Port de voix simple. Port de voix coulé.



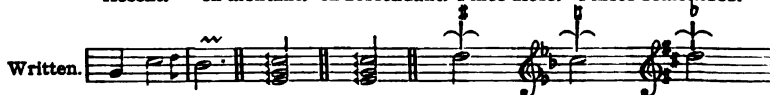
Port de voix double. Tremblement appuyé et lié. Tremblement ouvert.



Tremblement fermé Tremblement lié sans être appuyé. Tremblement détaché.



Accent. Arpègement en montant. Arpègement en descendant. Pincé diésé. Pincés bémolisés.



DICTIONARY OF TERMS


151

Pincé continu. **Tremblement continu.**

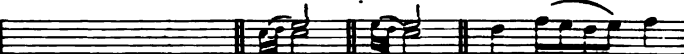
Written. 

Played. 


Coulées, dont les points marquent que la seconde note de chaque temps doit être plus appuyé. **Tierce coulée** en montant. **Tierce coulée** en descendant. **Doublé**.


Written. 

(Slurs whose dots indicate that the second note of each beat should be more dwelt upon.)

Played. 


Aspiration. **Unisson.** **Suspension.**

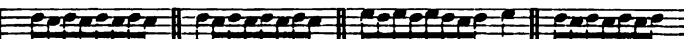
Written. 

Played. 

From Rameau's List.

Cadence. **Cadence appuyée.** **Double Cadence.** **Pincé.**

Written. 

Played. 

Port de voix. **Coulés.** **Pincé et port de voix.** **Son coupé.** **Suspension.**

Written. 

Played. 

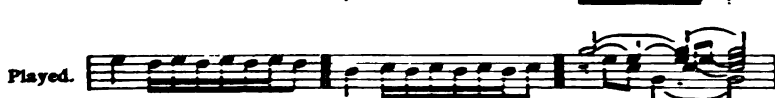
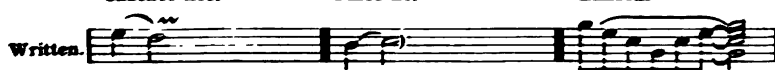
Arpègement simple. Arpègement figuré.



Cadence liée.

Pincé lié.

Liaison.



Additional Graces (Obsolete).

Accents.

Acciaccaturas. Appoggiaturas. Backfalls.

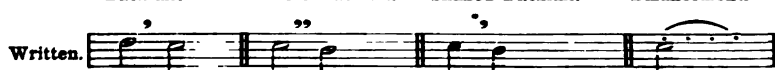


Backfall.

Double Backfall.

Shaked Backfall.

Balancement.

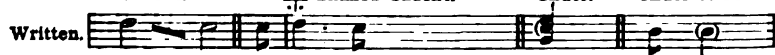


Cadent.

Shaked Cadent.

Chute.

Chute et Pincé.



DICTIONARY OF TERMS

153

Coulé. **Double sur une tierce.** **Geschnellter Doppel schlag.** **Pralleender D.**
 Written.

Played variously.

Elevation. **Shaked Elevation.** **Martellement simple.**
 Written.

Played.

Triple. **Single Relish.** **Double Relish.**
 V V V / ••• or //
 Written.

Played.

Slides. **Springer.** **Plain Beat.** **Shaked Beat.**
 or
 Written.

Played.

Passing Shake. **Beat.** **Trill with Appoggiatura.** **Trill without After-beat.**
 Written.

Played.

to smuggle in thus an unprepared suspension. Though written small it was given one-half (sometimes only a third) the value of the note it was bound to, and two-thirds of the value if the note were dotted. ¶ The Chart gives first the modern graces, as written and executed, then a series of old graces made up from Bach's own list, and from those of Couperin and Rameau. ¶ Composers who desire to escape the wide diversity of interpretation put on all grace-abbreviations are coming, more and more, to write their ornaments out in full, a procedure for which there is every reason but the one of laziness.

Grad (grät), *G.* Step, degree.

gradare (dä're), *I.* To descend by degrees.

grada'tion. A series of diatonic chords ascending or descending.

gradation (grä-däs-yôn), *F.*, **gradazi-one** (grä-dä-tsi-ô'nê), *I.* A gradual increase or diminution of speed or volume.

gradevole (grä-dä'-vô-lê), **gradevole-men'te**, *I.* Graceful(ly). **gradita-men'te**, **graditis'simo**. Very sweetly.

gradire (grä-dê'-rê), *I.* To ascend by degrees.

Gradleiter (grät'-li-têr), *G.* A scale.

grado (grä'-do), *I.* A degree; single step. **g. ascendente** (or **descendente**). Ascending (or descending) degree. **di grado**. Moving by step, opposed to **di salto**, moving by skip.

grad'ual, *E.*, **gradua'le**, *L.* 1. Part of the R. C. service sung between the Epistle and Gospel, anciently sung on the altar-steps. 2. A book containing the gradual and other antiphons. The Roman **G** or **Graduale Romanum**. A celebrated ancient volume of ritual music of the 16th century. 3. **gradual modulation**. That in which the principal modulating chord is reached by others.

gradualmen'te, **graduatenen'te**, *I.*, **graduellement** (grad-ü-êl-män), *F.* By degrees.

graduare (grä-doo-ä'rê), *I.* To divide into degrees. **graduazione**, *I.* Vide **GRADAZIONE**. **gradweise** (grät-vi-ze), *G.* Gradually, by degrees.

gra'dus ad Parnas'sum, *L.* "The road to Parnassus." Name applied by Fux to his text-book in counterpoint; by Clementi to his book of études; hence, any text-book.

graha (grä'-hä), *Hindu*. The opening tone of a song.

grail (gräl), *Early E.* The Roman gradual.

graillement (grê-yü-män), *F.* A hoarse sound.

grammar. Rules of composition.

grammatical accent. Vide **ACCENT**.

gran (grän), *I.* Great, grand. **g. cassa** or **tamburo**. The great, or bass-drum. **g. prova**. Final rehearsal.

grand. Abbr. of *Grand piano*. Vide **PIANO**. **g. action**. The action of a grand piano. **grand opera**. Serious opera in which there is no spoken dialogue. **g. stave**. Vide **STAFF**. **g. choir**. Union of all the reed-stops.

g. cornet. 16-ft. reed-stop. **g. sonata**. An extended sonata.

grand(e) (grän(d)), *F.*, **grande** (grän'-dê), *I.* Grand, great. **g. barré**, *F.* Vide **BARRÉ**. **g. bourdon**. A 32-ft. stop on the pedal. **g. chante** (shäntr). Precentor. **g. chœur** (kür). Full organ, all the stops. **g. orgue** (grän-dorg). 1. Great organ. 2. Full organ. **g. jeu**. 1. Full organ. 2. A stop bringing all the stops of an harmonium into play. **g. messe**. High Mass. **g. mesure à deux temps**. Duple time. **g. orchestre** (grän-dôr-kêstr). Full orchestra.

grandeur (grän-dür), *F.* 1. Grandeur.

2. Width (of intervals).

grandezza (grân-déd'-zä), *I.* Grandeur.

grandio'so, *I.* Noble. **grandison-an'te**. Sonorous.

grandsire. Changes on 5 bells. Vide **DOUBLE** (4).

granulato (grä-noo-lä'-tò), *I.* Slightly staccato.

grappa (gräp'pa), *I.* Brace.

grasseyer (gräs-sü-yä), *F.* To pronounce the *r* or *l* thickly; hence, **grasseyement** (gräs-yü-män), such pronunciation.

Gra'tias ag'imus, *L.* "We give thanks to Thee." Vide **MASS**.

gratioso (grä-tsi-ò'so), *I.* Gracious.

grave (grä've in *I.*; in *F.* gräv). 1. Grave, deep, slow. 2. A slow movement.

grave harmonics. Combinational tones. **gravement** (gräv-män), *F.* **gravemente** (grä-vémén'té), *I.* Gravely. **gravezza** (grä-véd'-zä), *I.* Gravity.

gravicembalo (grä-vé-chäm'-bä-lò), *I.*, **gravicemb'olo**, *I.*, **gravecem'balum**, *L.* Harpsichord.

gravis, *L.* Heavy. Vide **ACCENTUS ECCLESIASTICI**.

gravisonan'te, *I.* Loud-sounding.

gravità (grä-vi-tä'), *I.*, **Gravität** (grä-fé-tät'), *G.*, **gravité** (grä-vi-tä), *F.* 1. Solemnity. 2. Relative depth of a tone.

grayle (gräl), *Early E.* The "Roman gradual."

grazia (gräts'-yä), *I.*, **grazie** (gräts-yä), *G.* Grace, elegance. **graziös** (grä-tsi-äs), *G.*, **grazio'so**, *I.* Graceful. **graziosamen'te**. Gracefully.

greater. Major (of a scale, sixth, or third).

great octave. Vide **PITCH**. **great organ**. Vide **ORGAN**. **great sixth**. A 6-5 chord with perfect 5th and major 6th.

grec (grék), *F.* Greek. *Chorus à la G.* A chorus at the end of an act, as in Greek tragedy.

Greek Modes and Music. Vide **MODES**.

Grego'rian, **gregorianisch** (grë-gö-rî-än'-ish), *G.*, **grégori'ano** (grä-gö-rî-

ä'no), *I.*, **grégorien** (grä-gö-rî-än), *F.* Introduced or regulated by Pope Gregory I. in the sixth century (vide his name in the B. D.). Chiefly used as a synonym for plain-chant. Gevaert in his "Les origines du chant lyrique," 1890, has shown how little reason there is for continuing the traditional view of St. Gregory as a great innovator; he may have been a codifier of music. Much credit belonging to St. Ambrose has been given to him; he did not originate the notation by letters (a-g), sometimes called the *Gregorian letters*. The so-called *Gregorian chant* or *song* is diatonic, without definite rhythm (the words dictating the metre) and keeping to the Church modes. Of *Gregorian chant*, *modes*, *tones*, etc. Vide **PLAIN-CHANT**, and **MODES**.

greifen (grî-fën), *G.* To take, to finger, to play; to stop (of violin-playing); to stretch.

grel (grél), *G.* Shrill. **G-heit** (hît). Sharpness.

grelot (grü-lò), *F.* A small bell.

Griff (grîf), *G.* Touch, manipulation, fingering, stretch. **G-brett**. Fing-board. **G-loch** (lòkh). Hole (as of a flute). **G-saite** (zi-te). A stopped, or melody, string as opposed to a sympathetic string.

grillig (grîl'-lîkh), *G.* Capricious.

gringotter (grän-gò-tä), *F.* To hum.

grisoller (grë-sò-lä), *F.* To warble.

grob (gròp), *G.* Coarse, deep, broad. As a prefix (of organ-pipes); "of broad scale." **G-gedackt**. A stopped diapason of full, rough tone.

grop po, **grop'pet'to**. Vide **GRUPPO**, **GRUPPETTO**.

gros (grò), *F.* Great. **g. tambour**. Great drum.

gros-fa (grò-fä). The old square notation.

gross (gròs), *G.*, **grosse** (gròs), *F.* Great, major. **grosse caisse** (gròs kés), *F.* The great drum. **Grosse-nazard**, *G.* A stop a fifth above the diapasons. **grosse Oktave**. The great octave. Vide **PITCH**. **grosse**

- Quinte, grosses Quintenbass.** A stop in the pedals, a fifth or twelfth to the great bass. **grosse Sonate.** Grand sonata. **grosses Principal.** A 32-ft. stop. **grosses Terz.** Major third. **grosse Tierce.** Stop producing the third or tenth above the foundation-stops. **grosse Trommel.** The great drum. **grossgedackt (gē-däkt).** Double-stopped 16-ft. diapason.
- grosso (grōs'-sō), I.** Full, great, grand.
- Grossvater Tanz (grōs'fā-tēr-tānts), G.** "Grandfather's dance"; an old-fashioned dance.
- grottes'co, I.** Grotesque.
- ground bass.** Vide **BASE** (8).
- group.** 1. A series of short notes tied, or sung to one syllable. 2. A division or run. 3. A set of instruments, as *the brass*. 4. The arrangement of parts in score.
- Grund (groont), G.** Ground, foundation. **G.-akkord.** An uninverted chord. **G.-bass.** Fundamental bass. **G.-lage.** Fundamental position. **G.-ton.** Root; tonic. Fundamental of a compound tone. **G.-tonart.** The prevailing key. **G.-stimme.** The bass part.
- gruppo (groop'pō), I.** A group, formerly a trill, shake, or turn. **gruppet'to.** 1. A small group. 2. A turn.
- G-Schlüssel (gā'shlūs-sēl), G.** The G clef. Vide **CLEF**.
- guaracha (gwa-rā'chā), Sp.** A Spanish dance, with one part in triple and one in 2-4 time, the dancer often accompanying himself on the guitar.
- guaranita (gwā-rā-nē'tā), Sp.** A small guitar.
- Guarnerius.** Vide the **B. D.**
- guddok (goo-dōk), Rus.** A 3-stringed violin.
- gue.** An obsolete Shetland violin with 2 horsehair strings played 'cello-fashion.
- guerriero (goo-ēr-rī-ā-rō), I.** Martial.
- guet (gē), F.** A trumpet flourish.
- guia (gē-ā), Sp.** Fugue; conductor; leader.
- guida (goo-ē'-dā), I.** (a) Guide 1, 2, 3. (b) Vide **PRESA**. (c) Also, a tone through which the voice glides in singing an interval legato.
- guide.** 1. Subject, of fugue. 2. Antecedent of imitation. 3. A direct.
- guide (gēd), F.** Guide 1, 2. **guide-main (māh).** A chioplast, inv. by Kalkbrenner.
- guidon (gē-dōn), F.** A direct.
- Guidonian.** Relating to Guido d'Arezzo. (Vide **B. D.**) **G. hand.** A diagram on an outstretched left hand of the *Arctenian syllables*. Vide **SOLMISATION**.
- guil'tern (gīl'-tern).** Cither.
- guimbard, guimbarde (gāh-bār(d)), F.** A jew's harp.
- guion (gē-ōn), Sp.** A repeat sign.
- guitar, E., guitare (gī-tār), F., guitarra (gē-tār-rā), Sp., Guitarre (gī-tār-rē), G.** A modern form of the lute, long-necked with frets; six-stringed; compass E-a" (plus an octave of harmonics). The accordature is E-A-d-g-b-e" (or E-B-e-g-b-e"). Its music is written an octave higher than it sounds. **g. d'amour.** Vide **ARPEGGIONE**. **g. lyre.** A French six-stringed instr. of lyre-shape.
- guiterne (gē-tērn), F.** Ancient guitar.
- gu'nibry.** A 2-stringed guitar.
- Gunst (goonst), G.** Grace, tenderness.
- guracho (goo-rā'-chō), Sp.** Vide **GUARACHA**.
- gusla (goosh'-la).** Servian 1-stringed instr. with skin sound-board.
- gusli, gussel.** A Russian zither.
- gusto (goos-to), I.** Taste, expression.
- gran g.** The grand manner. **gustoso (goos-to'so), gustosamente.** Tasteful(ly).
- G-ut.** Vide **GAMMA UT**.
- gut.** Strings made of entrails of sheep.
- gut (goot), G.** Good. **gutdünken (dünk'ēn).** At pleasure. **guter Takteil.** Strong beat.
- gutturale (goot-too-rā'lē), guttural-men'te, I.** Guttural(ly).
- gyta'rah.** Nubian guitar. **g. bar-barych.** The Berber guitar.

H

H (In *G.* pron. hä). German name for *B-natural*; *B* being reserved for *B-flat*.
h. Abbr. for *horn*, *heel*, *hand*.

Habanera (ä-bä-nä'-rä), *Sp.* A dance popular in Havana; it is in 2-4 time with the first eighth note dotted; syncopation and caprice play a large part. Vide DANCE-RHYTHMS.

Haberrohr (hä'-bër-rör), *G.* Shepherd's flute.

Hackbrett (häk'-brët), *G.* Dulcimer.

halb (hälp), *G.* Half, lesser. **halbe Applikatur**. Half-shift. **Halb-bass**, -cello, or violine. A small double-bass, 'cello or violin. **H.-violon**. A small double-bass. **halbgedackt** (gë-däkt). Half covered (of stops). **H.-instrumente**. Vide GANZINSTRUMENTE. **H.-kadenz** or -schluss. Half-cadence. **H.-mond**. Crescent. **H.-note**. Half-note, or **H.-taktnote**. Hand-note; in horn-playing, a stopped note. **H.-orgel**, or -werk. An organ with no stops lower than 8-ft. pitch. **H.-prinzipal**. An obsolete 4-ft. stop. **H.-rüdénhorn**. Vide HIEFHORN. **h.-stark**. Mezzoforte. **H.-stimme**. A half or partial stop. **H.-ton**, or **halber Ton**. Semitone. **half-cadence** or **half-close**. Vide CADENCE. **half-note**. A minim. **half-note rest**. A pause equal to a half-note. **half-shift**. Vide SHIFT. **half-step**. The smallest interval used. **half-stop**. Vide STOP.

hal'il. Vide KHALIL.

Hall (häll), *G.* Sound, clang. **hallen** (häll'len). To sound, to clang. **Hall-drommete** (dröm-mä-te) or -trompete. A powerful trumpet.

hallelujah (häll-lë-loo'yä), *Heb.* Alleluia.

hal'ling. Norwegian country-dance. **Halmpfeife** (pfi'fë), *G.* Shepherd's pipe.

Hals (häls), *G.* 1. Neck (of a violin, etc.). 2. Throat. 3. Stem.

Halt (hält), *G.* A pause, a hold.

Hammer (pron. in *G.* häm'mër). 1. That part of the mechanism of a piano which strikes the strings and produces the tone. 2. Mallet for playing the dulcimer. 3. The striker of a bell. **tuning h.** An instr. for tightening the pegs of a piano or harp. **Hammerklavier** (klä-fër'), *G.* The modern piano.

hanacca (hä-näk'-kä), *I.*, **hanaise** (ä-nëz), *F.*, **Hanakisch** (hä-nä'-kish), *G.* A rapid polonaise-like Moravian dance in 3-4 time.

Hand, harmonic. Vide GUIDONIAN.

hand-guide. Chiroplast. **h.-harmonic**. Accordeon. **h.-horn**. One without valves or pistons. **h.-organ**. A portable barrel organ (q. v.). **h.-note**. In horn-playing, a stopped note.

Hand (hänt), pl. **Hände** (hënt'-ë), *G.* Hand. **H.-bassl**. An obsolete instr. between viola and 'cello. **H.-bildner** (or -leiter). A chiroplast. **H.-lage**. Position of the hand. **H.-stücke**. Finger-exercises. **H.-trommel**. Tambourine.

handle-piano. Vide BARREL ORGAN 2.

Harfe (här'-fë), *G.* A harp. **Harfenbass** (här'fën-bäss). A bass of broken chords. **Harfensaité**. Harp-string. **Harfenspieler**. Harpist. **Harfenett**. Vide SPITZHARFE. **Harfeninstrumente**. Instrs. whose strings are plucked. **H.-laute**. Vide DITAL.

Harke (här'-ke), *G.* Fork for ruling staves.

Harmonia, *L.* Daughter of Mars and Venus; music in general.

Harmonic. *As an adjective*. Musical, concordant; relating to harmony (i. e., to chords, etc. as opposed to melody) and to the theory of music. **h. chord**. A generator and its harmonics. (Vide below.) **h. curve**. The figure described by a string in vibration. **h. figuration**. Broken chords, often with passing notes. **h. hand**. Vide GUIDONIAN. **h. mark**. A small circle over a note to be played as an harmonic. **h. note**, **tone**, vide the noun HARMONIC. **h. scale**.

The series of partials (vide ACOUSTICS). **h. stop.** A flute or reed stop having its pipes pierced midway, so that the harmonics predominate over the fundamental tone, hence **h. flute** and **h. reed**. **h. triad.** Major triad. **h. trumpet.** The sackbut.

As a noun (frequently used in the plural). 1. One of the many partial tones that go to make up the compound vibration we call tone, this compound being called by the name of its generator. (Vide ACOUSTICS.)

2. A vibrating string when lightly touched at a nodal point (as that of a half, 3d, 4th, or 5th, etc., of the string's length) will vibrate in divisions (2, 3, 4, or 5, etc.), each division sounding the same tone respectively an octave, a 12th, 15th or 17th, etc., higher than the string. These produce a choir-like unison of exquisite sweetness whose flutiness has given them the name **flageolet-tones**. These harmonics if produced from an open string are called **natural**; from a stopped string, **artificial**. Harmonics are called for by the word *flageolet* or its abbr. *f.*; or the words *flautando*, *flautato*, or *fûte*, or by a small circle (o) called the **harmonic-mark** over the note to be touched, or by writing a black note indicating the open string, a diamond-headed note above it showing where the string is to be touched, and a small note above to indicate the actual sound. **Grave Harmonica.** Combinational tones. "Properly speaking, the harmonics of any compound tone are other compound tones of which the primes are partials of the original compound tone of which they are said to be harmonics."

—A. J. ELLIS.

Harmon'ica. 1. An arrangement by Benj. Franklin of musical glasses in a scale, on a spindle turned by a treadle. The glasses were moistened in a trough, and as they revolved melodies and chords could be played. **F. called his device armonica.** 2.

The **mouth-harmonica** or **harmonicon** is a reed mouth-instr. producing different tones when the breath is inhaled and exhaled. 3. A delicate stop. **Harmonica-ätherisch** (ä'-tēr-ish), *G.* A delicate mixture-stop. **harmonichord.** Vide PIANO-VIOLIN.

harmonicello (chël'-lō). A 'cello-like instr. with 15 strings (5 of them wire) inv. by J. K. Bischoff, Nürnberg, 18th century.

harmonici. Vide CANONICI.

harmon'icon. 1. Vide HARMONICA. 2. A keyed harmonica with flue-stop, inv. by W. C. Müller. 3. An orchestron.

harmoni-cor, F. A wind-instr. with harmonium-like reeds in a clarinet-like tube, inv. by Jaulin, Paris.

harmoni'cum. An improved bandonion; virtually an accordeon worked with treadles, inv. by Brendl and Klosser, Saxony, 1893.

Harmonie (här-mō-nē), *G.* 1. Harmony. 2. A chord. 3. (a) The wind-instruments collectively, or (b) music for them. **h.-eigen**, Chordal; appropriate or native to the harmony; opposed to **h.-fremd**, foreign. **H.-lehre** (lä-rē). Theory of music. **H.-musik.** Vide HARMONIE 3. **H.-trompete.** A trumpet employing stopped tones with success. **H.-verständiger** (fēr-shtēn'-dikh'-r). A harmonist. **harmoniren** (här-mō-nē'-rēn). To harmonise. **harmoni'sch.** Harmonious.

harmonist. One versed in the laws of music.

harmonie (är-mō-nē), *F.* 1. Harmony. 2. Harmonics. **harmonieux** (är-mōn-yū'). Harmonious. **harmonieusement** (yüz-män'). Harmoniously.

Harmo'nika, G. 1. Accordeon. 2. Concertina. **H.-töne.** Vide HARMONICS.

Harmoni'ker, G. Harmonici.

harmon'iphon. An instr. with keyboard, inv. 1837, by Panis, of Paris, to supply the place of oboes in orchestras. The sounds are produced from reeds acted upon by currents of air.

harmonique (ăr-mō-nĕk), *F.* Harmonic, applied to pipes of double length.

harmoniquement (ăr-mō-nĕk-măn), *F.* Harmonically.

harmoni'um. Vide REED-ORGAN.

har'monise. To combine two or more parts in accordance with the laws of music; to add accompanying chords to a melody.

harmonom'eter. A monochord.

harmony, chromatic (or **diatonic**).

That characterised by chromatic (or diatonic) progression. **close h.** That in which the 3 highest parts do not cover more than an octave; opposed to **open**, **dispersed**, or **extended h.** **compound h.** That in which some of the tones are doubled; op-

posed to **simple h.** **essential h.**

(a) The fundamental chords of a key.

(b) The harmonic outline stripped of embellishment. **figured h.** That in

which the chord progressions are embellished variously; opposed to **plain** or **natural h.**, the common triad. **forbidden h.** A chord whose construction or approach is contrary to the rules of Harmony. **suspended h.**

That in which one or more notes is suspended. **pure h.** (as of a string-quintet). Opposed to **tempered h.**, as of a piano. Vide TEMPERAMENT.

strict h. That which is rigidly obedient to the rules; opposed to **free h.** **Two-part** (etc.) **h.**

That in which two (or more) parts appear.

Modern Harmony in Practice.

By A. J. GOODRICH.

[NOTE.—Many of the terms touched upon here will be found treated in more detail under their names.—*Ed.*]

IN its broader sense Harmony embraces the origin and classification of chords, their rearrangement, inversion, and progression; modulation, resolution, transition, false relation, sequence, suspension, chromatic harmonisation and other topics too numerous to mention here. Yet the fundamental principles of harmony may be easily explained and readily understood. ¶ We begin with concords because they are most euphonious and not subject to the somewhat complex theories of resolution. A concord or consonant triad consists of a normal ("perfect") 5th and a major or minor 3d from the root. When the intervals stand in this order the lowest note is the root, or the name-note of the chord. It would thus appear to the eye *all upon lines or all upon spaces*: thus *G b d* form the chord of *G* major. *G, b flat, and d*, would form the chord of *G* minor. ¶ Every major key bears six concords, the imperfect triad on the leading note not being a concord. ¶ The reader may now sound upon a piano or organ these six concords, each in its first or root position. After sounding the first chord and before proceeding to the next, ascertain the gender,—that is, whether it is masculine (major), or feminine (minor). These distinctions should be determined by the auricular sense, and also by the visual sense. Practice and theory should be thus combined. ¶ From the theory of scales and keys

and intervals [vide these terms] the reader is supposed to know whether a given chord represents a major or a minor key. The 1st, 3d, and 5th, of every major scale form a major concord : the same numbers in a minor key yield a minor concord. But it is still more important that the ear shall be trained to distinguish between these genders, because music appeals most directly to the auricular faculties.

CONCORDS CLASSIFIED.

When all the concords have been sounded and their characteristics recognised, they should be classified. How many major? How many minor? Which degrees of the scale bear major and which minor concords? ¶ Technical terms may be then applied : chord of the tonic, 1 ; chord of the sub-dominant, 4 ; chord of the dominant, 5 ; chord of the super-dominant (relative minor of the tonic), 6 ; chord of the super-tonic, 2 ; chord of the mediant, 3. In other words we have as elemental material, the chords of the tonic, sub-dominant, and dominant (always major in a major key) and the relative minors [vide RELATIVE] of these. This process should be repeated in all the major keys.

CONCORDS REARRANGED.

A chord has as many close positions as it has letters. In the first position the root is lowest. In the second position the root is highest, while the third is below. In the third position the root is in the middle, the 5th being below and the 3d above. ¶ At first the different positions are to be effected by rearranging the letters thus : C, *e*, *g*, root position of the C chord. Place the C last (an octave higher), and the second position will result *e*, *g*, C. Now place the *e* last (an octave higher), and the third position will appear. —*g*, C, *e*. Since no new element has been introduced it is evident that the chord still remains and that C is the root. The capital letter serves to indicate to the eye whether the theoretical root is below, in the middle, or at the top. (A distinction is to be made between these simple rearrangements of concords and the actual *inversion* of chords. Inversion comes much later.) Every concord in the key is to be rearranged by means of letters, as indicated, and the different positions are to be numbered in regular order 1, 2, 3. ¶ The six concords are now to be rearranged on the key-board, using the letter schemes as a preliminary guide. After the six chords have thus been played in their three close positions the process should be continued in other keys without the aid of letters or written notes. ¶ Care must be exercised not to add any new element to the tones of a given chord while its rearrangements are being played. For instance, in the second position of the F chord pupils sometimes produce the A minor triad by playing *a*, C, *e*, instead of

DICTIONARY OF TERMS 161

c, c, F. Sound all the concords in their three close positions in every major key. (See Ex. 1.) ¶ Also it is desirable to play the rearrangements in this

EXAMPLE I.



manner descending, as well as ascending. (Interesting examples in this style may be invented.)

PRELIMINARY HARMONISATION.

The six rearranged chords in any given key are now selected as a guide. These must appear in notation. Every tone in the major scale of *C* is to be harmonised with as many concords as contain the note to be illustrated. This is to be accomplished at the instrument. 1. Select *c'* (an octave above middle *c*). This is a stationary tone representing, for instance, a soprano part. 2. How many of the six concords in this key contain *c*? (Examine the chart of rearranged chords in *C*, always beginning with the first chord, and ascertain how many contain *c*,—whether above or below is immaterial.) 3. What is the first chord that contains a *c*? What position has *c* at the top? 4. Play this. 5. What is the next chord containing *c*? 6. What position has *c* uppermost? 7. Play this, keeping the same finger (5) upon 3d space *c'*. 8. What is the third chord containing *c*? In what position is *c* uppermost? 9. Play this, the *c* being still in the soprano part, highest. If this much has been correctly executed the following results will appear: The *C* chord will be in its second position, the *F* chord in its first position, and the *A* minor chord in its third position, *c, A, c*. Each chord is to be sounded simultaneously, the letters which represent notes are read from below, upward, therefore *c, g, C*, indicate that the chord of *C* is to be struck, *C* being uppermost. Repeat the process at the piano: *C* chord, 2. *F* chord, 1.

5 5 5
1 1 1

A minor chord, 3. The fingering should be 2 3 3. (See Ex. 2.) ¶ The

EXAMPLE II.



second chord of the scale is now selected, and this is to be harmonically illustrated in the same manner. 1. How many concords in the key of *C* contain *d*? (Do not use the imperfect triad in any of these elementary exercises.) 2. What is the first chord containing *d*? 3. What position has *d* at the

top? 4. Play this. 5. What is the other chord having a *d*? (Mention the letter-name of the chord and say whether it be masculine or feminine.) 6. What position of the *G* chord has *d* at the top? 7. Play it, then repeat. In this manner every tone in the key of *C* should be harmonically illustrated. Only the six concords in this key are to be used, though each one may be played in any of its three close positions, according to circumstances. Transpose to other major keys.

SIMPLE THEORY OF STRICT CHORD PROGRESSION.

Any tone which occurs in any two different chords is called a *connecting tone*. Every connecting tone is played by the same finger in both chords or sung by the same voice. When there are two notes in common between two chords in progression, the connecting tones are retained, or remain stationary—tied or played by the same finger. (The previous elementary progressions agree with this theory.) ¶ Now arrange a score of four staves, the bass staff below and three treble staves above. On the first treble staff write the progression *C, F, A* minor, keeping the connecting notes stationary. On the second treble staff write the *C* chord in its next position above, *g, C, e*. Then write the *F* chord (with *e* in the middle) and the *A* minor chord with *a* and *e* tied from the preceding. On the third or highest treble staff write the *C* chord in its first position and proceed to make the same progression, *i. e.*, *C* to *F*, and *F* to *A*. It is to be understood that the progressions on the two upper staves are similar to those on the lowest treble staff, 2 and 3 being rearrangements of 1. In each instance the same principles are to be applied.

EXAMPLE III.

The musical notation consists of four staves. The top three are treble clefs, and the bottom is a bass clef. The first treble staff (labeled '3.') shows a progression of chords. The second treble staff (labeled '2. To be played.') shows a similar progression. The third treble staff (labeled '1.') shows a progression with ties between notes. The bass staff (labeled '(Each measure to be considered separately.)') shows the roots of the chords. The notation is arranged in measures, with some notes tied across measures.

* Write an octave lower when the parts run too high.

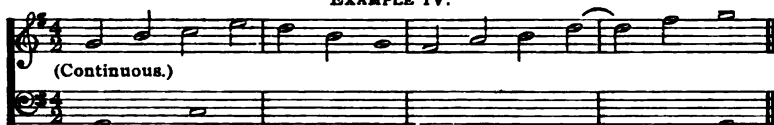
For instance in progressing from the *C* to the *F* the connecting note (*e*) will appear alternately in the soprano, mezzo-soprano, and contralto parts. When the first measure is completed in the three treble parts, vertically, add the roots in the bass staff immediately beneath the treble chords. The bass part

moves fundamentally, from root to root, while the treble parts progress melodically, that is without skipping. Do not skip the bass part up or down *more than a 5th*. ¶ Proceed to harmonise *d* with the two concords which accompany it : then write two rearrangements above. Observe strictly the connecting-note principle. When the second measure is completed in the treble parts add the roots in the bass as before. Every tone in the scale is to be treated similarly—2, 4 and 7 having but two chords each as accompanying harmonies. (See Ex. 3.) ¶ After this scheme has been worked out on paper, choose another key and proceed to make a similar example at the key-board, without the aid of notes except perhaps the rearranged chords, which may be used as a chart. Continue this process in several other major keys, until the progressions can be played readily and correctly.

MELODIC SKIPS OF A 3D.

When the melody skips up or down a 3d the accompanying harmony remains the same. In other words the melody skip may be accompanied by any chord in the key which contains both notes of the melodic interval. This has been partially illustrated in the rearrangement of concords. Therefore *c* and *e* may be accompanied by the *C* chord or the *A* minor chord, but *not by both chords*. When the melody skips, the bass remains stationary as a connecting note. Consequently there is always a connecting note either above or below in the present examples. A skipping theme is given and this should be harmonised at the piano and on paper. (See Ex. 4.)

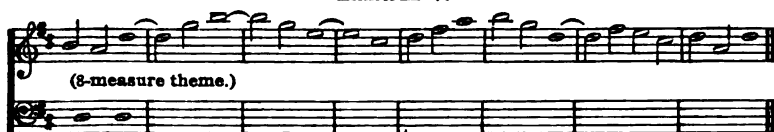
EXAMPLE IV.



SKIPS OF A 4TH.

These are harmonised by the same principle, though a skip of a fourth admits but one chord as accompaniment : that chord which contains both notes of the skip furnishes the solution. During the skip the bass remains, and acts as a connecting note. Example 5 is to be harmonised practically and theoretically, as explained.

EXAMPLE V.



Harmonic Warnings for Composers.

By A. J. GOODRICH.

1. Don't use any intervals in parallel movement *except* these :

(a) Unisons, and octaves when the latter are above or below, with no harmony between the octaves.

(b) Major or minor thirds, ascending or descending diatonically.

(c) Minor thirds ascending or descending chromatically.

(d) Major thirds ascending or descending chromatically. (These were formerly forbidden, but modern composers use them freely for certain purposes. They are, however, rather harsh and incisive.)

(e) Major or minor sixths ascending or descending diatonically—like the thirds.

(f) Major sixths up or down chromatically.

(g) Minor sixths up or down chromatically. (These are inversions of the major thirds, and therefore the same remarks apply.)

(b) Augmented fourths may ascend or descend chromatically where they form parts of diminished chords in succession. (The exigencies of notation will require that the imperfect fifth—which is an harmonic equivalent of the augmented fourth—shall appear occasionally in place of the latter. Thus, *c* and *f* sharp may be followed by *b* and *f* natural. Practically the two intervals are identical and interchangeable.)

(i) Descending augmented fourths may occur in a series of dominant seventh chords proceeding according to the dominant relation—up a fourth or down a fifth.

2. Don't use *any* of these intervals in parallel movement :

(a) Major or minor seconds, ascending or descending.

(b) Normal or "perfect" fifths, especially between bass and soprano, or contralto and soprano. The imperfect may follow the perfect fifth. But the reverse of this is rather rough and generally ineffective.

(c) [Normal fourths, when they are accompanied by diatonic thirds, above or below, have been frequently employed. A succession of triads in their second or third close positions necessarily involves parallel fourths, as in the Finale to Beethoven's op. 2, II.] Parallel fourths ought to be excluded from strict two-part counterpoint, as they are too much inclined to vacuousness.

(d) Major or minor sevenths are not to be used in parallel succession. Diminished sevenths sound like major sixths. Therefore these two intervals may succeed each other alternately.

(e) Parallel octaves have always been forbidden, and usually their effect is awkward or confusing. Yet hundreds of instances might be quoted from the

masters. A simple illustration is the little Romance from Schumann usually coupled with his "Träumerei"—the theme above is doubled by a solo bass part below.

(*f*) Cross relation or false relation is another pitfall into which the young composer is likely to stumble. The effect is sometimes very unpleasant and at other times perfectly satisfactory. ¶ The student should avoid at all times all interdicted or suspicious progressions, even though the "evil" be more fancied than real. If he becomes a creative artist he must eventually act on his own responsibility, free and independent of all prescription and formula.

harp, E., harpe (ärp), *F.* A stringed triangular instr. of great antiquity and variety. The gut-strings which are plucked with both hands are necessarily diatonic. In the old single-action harp (key of E flat, compass F'-d''''') the notes could be raised a half-tone by the use of pedals. Thanks to the ingenuity of Sebastian Erard, who in 1820 perfected the "double-action harp," all keys are obtainable on the modern harp in fairly quick succession, by the manipulation of seven pedals each raising a string and all its octaves a half or a whole tone. Thus by sharpening or flattening the proper tones, any key may be obtained. The natural scale is *C*, and the more sharps in the key the less the sonority; double flats and sharps are impossible, and remote modulation difficult. There are 46 (or 47) strings, compass C' flat-f'''' (or g'''' flat). **double h.** One with 2 rows of differently tuned strings. **triple h.** (such as the Welsh). One with 3 rows. **Æolian h., h. éolienne.** Vide *ÆOLIAN*. **couched h.** The spinet. **pointed h.** Vide *SPITZHARFE*. **chromatic h.** Inv. by Pfranger; it has, however, too many strings. **jew's harp.** A small instr. with metal tongue, played upon by placing it between the teeth, and striking with the tongue and the finger; the breath determines the tone; known in the trade as "Irish harp." **h. instruments.** Those whose strings are not bowed.

harpechorde (ärp-kôrd), *F.*, **harpicordo** (är-pl-kôr'-dô), *I.* The harp-sichord.

harpeggiren (här-pëd-jë'rën), *G.* Vide *ARPEGGIATE*.

harpe-lute. Vide *DITAL*. **harp-pedal.** The soft pedal of a piano.

harpo-lyre. A 3-necked, 21-stringed guitar, inv. by Salomon, 1829.

harp'scol. Vide *HARPSICHORD*.

harp'sichord. A precursor of the modern piano, whose strings were set in vibration by jacks carrying quills or bits of hard leather (instead of tangents, as in the clavichord). Sometimes it had more than one key-board as in the *vis-à-vis* (vë-zä-vë), which had a key-board at each end. The **double h.** had 2 unison strings and an octave for each tone; and stops for varying the use of these. The **harmonica h.** is an harmonica with key-board.

harp-style. Arpeggio style.

harp-way tuning. Early English accordatures of the viol da gamba facilitating arpeggios.

harsur or hasur (hä'-zoor), *Heb.* A Hebrew instr. of 10 strings.

hart, G. Major; hard; unprepared. **h. vermindeter Dreiklang.** A triad with major 3d and diminished 5th.

hartklingend. Harsh-sounding.

hâte (ät), *F.* Haste, speed.

haubois (ô-bwä), *F.* An oboe.

Haupt (howpt), *G.* Head, principal.

H.-accent. Principal accent. **H.-akkord.** Fundamental triad. **H.-gesang, H.-melodie.** Principal mel-

- ody. **H.-kadenz.** Full cadence. **H.-kirche.** Cathedral. **H.-manual.** The great manual; the great organ. **H.-note.** 1. The principal note in a shake, turn or trill. 2. The chord-note. 3. Accented note. 4. Melody-note. **H.-periode.** Principal period. **H.-probe.** The final rehearsal. **H.-satz.** Principal theme, subject or idea. **H.-schluss.** Final cadence. **H.-septime.** Dominant 7th. **H.-stimme.** Principal part. **H.-thema.** Principal theme. **H.-ton.** 1. Fundamental or principal tone. 2. The tonic. 3. The 5th in a minor triad. **H.-tonart.** The principal key. **H.-werk.** Great organ.
- hausse** (ös), *F.* Nut of a bow. **hausser** (ös-sä), *F.* To raise the pitch.
- haut** (ö), **haute** (öte), *F.* Acute, shrill, high. **haute-contre** (öt-kôntr). High tenor. **haute-dessus** (öt-dës-sü). High treble, soprano. **hauteinent** (öt-män). Haughtily. **haute-taille** (öt-tä-ë). High tenor.
- hautb.** Abbr. of *Hautboy*. **hautbois** (ö-bwä), *F.*, **hautboy** (ho'-boy), *E.* 1. The oboe. 2. An 8-ft. reed-stop. **h.-d'amour.** An organ-stop. Vide **OBOE**. **hautboy-clarion.** Vide **OCTAVE HAUTOBOY**.
- H.-bes** (hä-bës), *G.* B double flat. **H.-dur** (hä-door). B major.
- head.** 1. The part of the note which marks its position on the staff. 2. Point of a bow. 3. Membrane of a drum. 4. The part above the neck of violins, etc., containing the pegs. **head voice.** The upper or highest register of the voice.
- heel.** The wooden brace fastening the neck of violins, etc., to the body.
- Heerhorn** (här'-hörn), *G.* A military trumpet. **Heerpauke** (här'-pow-ke), *G.* Old kettle-drum, tymbal. **Heerpauker.** Kettle-drummer.
- heftig** (hëf'-tikh), *G.* Boisterous, passionate. **Heftigkeit** (kît). Vehemence.
- heimlich** (hîm'-lîkh), *G.* Secret, stealthy, mysterious.
- heiss** (hîs), *G.* Hot, ardent.
- heiter** (hî'tër), *G.* Serene, glad.
- Heldenlied** (hë'l'dën-lît), *G.* Hero-song. **heldenmüthig** (mü'-tikh). Heroic. **Heldentenor.** Dramatic tenor.
- hel'icon**, *E.*, **Hel'ikon**, *G.* 1. A military bass brass wind-instr., carried over the shoulder; scales, F, E flat, C and B flat (the lowest tone of the bass of which is B₁). 2. Ancient 9-stringed device showing the theory of intervals.
- hell** (hë'l), *G.* Clear, bright.
- helper.** An octave-pipe set beside one of 8-ft. pitch to add to its brilliance.
- hem'i**, *G.* Half. **hemidemisemi-quaver** (-rest). A 64th note (or rest). **hemidiapen'te.** Diminished fifth. **hemidit'onos**, *Gr.* Minor third.
- hemio'la**, **hemio'lia**, *Gr.* 1. The ratio 3:2. 2. Quintuple time. 3. Interval of a 5th. 4. A triplet. 5. Vide **NOTATION (COLOUR)**.
- hemiope**, *Gr.* An ancient three-holed flute.
- hemiphrase.** One bar of a phrase.
- hemit'o'nium**, *Gr.* A semitone in Greek music (ratio 256:243).
- heptachord.** 1. Interval of a seventh. 2. A 7-stringed instr. 3. A Greek series of 7 tones with half-tone step between the 3d and 4th.
- heptade** (hëp'-täd), **hep'tadechord**, *E.* Vide **ELLIS**.
- heptam'eris**, *Gr.* A seventh part of a meris.
- Herabstrich** (här'-äp'strîkh), *G.* Down-bow. **Heraufstrich** (här'-owf-strîkh). Up-bow.
- heraufgehen** (här'-owf'gäen), *G.* To ascend.
- hero'ic**, *E.*, **heroisch** (här'-ö-ysh), *G.*, **héroïque** (ä-rö-ëk), *F.* Bold, brave. Vide **EROICA**.
- Herstrich** (här-strîkh), *G.* Down-bow (on 'cello and double-bass). **Heraufstrich**, *G.* Down-bow (on the violin, etc.).
- hervorgehoben** (här-för'ghë-bö'ben), **hervorhebend** (hä'bëm), **hervortretend** (trä-tënt), *G.* With emphasis.

- Herz** (hërts), *G.* "Heart." Vide TAS-
SEAU.
- herzig** (hërts-ikh), **herzlich** (l'ikh), *G.*
Tender.
- Hes** (hës), *G.* B flat when directly
derived from B natural (or H).
Heses, B double flat.
- heulen** (hoi'-lën), *G.* To cither.
- hexachord**, *Gr.*, **hexachorde** (ëx-ä-
kôrd), *F.* 1. A scale, or system, of
six sounds. 2. A sixth. 3. A six-
stringed lyre.
- hexameron**, *Gr.* Group of six pieces.
- hex'aphonic**. Composed of six voices.
- hey de guise** (ë-dü-gëze), *F.* A
country-dance.
- hia'tus**. A gap.
- hidden**. 1. Obscured, covered, yet im-
plied; thus in the skip, say, from
c to *g*, the tone *f* is implied though
not struck or dwelt on; it could be
called hidden. But the term is used
rather of intervals similarly implied,
thus in the progression, say from *e-c*
to *g-d*, the tone *f* is passed over,
and as *f* makes with *c* the same in-
terval as *g* with *d*, that is, a perfect
fifth, the progression becomes a hid-
den or implied fifth, and is put
under the same ban by stricter theo-
rists, though sanctioned by free prac-
tice. Similarly a progression, as of
g-b' to *c-c'* contains hidden octaves.
2. *h. canon*. Close canon.
- Hief** (hëf), **Hiefstoss** (shtôss), *G.*
Sound of the hunting-horn. **Hief-
horn**, **Hifthorn** (hift), **Hüfthorn**
(hüft). A wooden hunt-horn with 2
or 3 notes, and in 3 pitches: **H.-
zinke** (ts'ink-kë). High. **Rüden-
horn** (rüd'-n). Low. **Halb-rüden-
horn**. Medium.
- hierophon** (hër'-ô-fôn), *Gr.* Singer of
hymns.
- higgai'on se'lah**, *Heb.* A term, per-
haps calling for stringed instr. and
trumpets.
- high**. 1. Acute in pitch. 2. Upper,
or first, as *h. soprano*. **high bass**.
A baritone. **higher rhythm**. A
rhythm composed of smaller ones.
High mass. Vide MASS. **h. tenor**.
Counter-tenor. **h. treble clef**. The
G clef on the first line.
- hilfe-**. Same as **hülfe-**.
- Hinaufstrich** (hin-owf'strikh), *G.* Up-
bow on the violin, etc. **Hinstrich**
(h'ih'-strikh), *G.* Up-bow on 'cello
and double-bass.
- Hintersatz**, *G.* An old mixture-stop,
re-enforcing the open diapason.
- Hirtenflöte** (h'irt'-ën-flä'-të), *G.* Shep-
herd's flute. **Hirtengedicht** (gë-
dikht). Pastoral poem. **H.-lied** (lët).
Pastoral song. **H.-pfeife** (pfi-fe).
Pastoral pipe. **hirtlich** (h'irt'-likh).
Pastoral, rural.
- His** (h'is), *G.* B♯. **hisis** (h'is'is), *G.* B
double sharp.
- H.-moll** (hã'môl), *G.* B minor.
- Hoboe** (hō-bō'-ë), **Hoboy** (hō-bōë), *G.*
Oboe. **Hobo'ist**, *G.* Oboist.
- hoch** (hōkh), *G.* High, sharp, very.
Hochamt (hōkh'amt). High Mass.
h. feierlich (fi'-ër-likh). Very sol-
emn. **H.-gesang**, **H.-lied** (lët).
Ode, hymn. **H.-horn**. Oboe. **H.-
muth** (moot). Elevation, pride.
Hochzeitgedicht (ts'its), **Hoch-
zeitslied**. Wedding-song. **Hoch-
zeitsmarsch**. Wedding-march.
höchsten (hëkh'-shtën), *G.* Highest.
- hock'et**, **hocquetus**. 1. An abrupt
rest. 2. Old English part-music full
of rests and abruptness.
- Hof** (hōf), *G.* Court; hence, **H.-kapelle**
(Konzert). Court orchestra (concert).
H.-musikant (moo-zi-kant). Court
musician. **H.-organist**. Court or-
ganist.
- höflich** (hëf'l'ikh), *G.* Graceful. **Hof-
lichkeit** (kit). Grace.
- Höhe** (hã'ë), *G.* Height, acuteness;
upper register of; as *Oboen-höhe*.
- hoheit** (hō'h'it), *G.* Dignity, lofti-
ness.
- Hohlflöte** (hōl'flä'-të), *G.* "Hollow-
toned flute." Open flue-stop of vari-
ous pitches; in the smaller called
Hohlpfeifen. The mutation-stop in
the fifth is called **Hobiquinte**.
- hok'et**, **hock'et**. A quint-stop.
- hold** (hōlt), *G.* Pleasing, sweet.
- hold**. The fermate. **holding-note**.

A note sustained while others are in motion.

hold'ing. *Old E.* Burden.

Holzbläser (hólts'blá-zér), *G.* Player(s) on Holz'blasinstrumente, or wood-wind instruments.

hölzernes Gelächter (hélts'-ér-nés gē-lēkh'-tēr), *G.* Xylophone.

Holzflöte (hólts'flá-tē), *G.* "Wood-flute"; a stop.

Holzharmonika, *G.* Xylophone.

hom'ophone. A letter or character denoting the same sound as another; thus **a** and **b** are homophones.

homophon'ic, homoph'onous. 1.

Noncontrapuntal, lyric, marked by one melody in predominance. Vide

POLYPHONIC. 2. In unison. Vide

ANTIPHONIC. **homoph'ony**, *E.*,

homophonie (óm-óf-ón-ē), *F.* Music that is homophonic 1 or 2.

hook. The stroke added to the stem of notes smaller than $\frac{1}{2}$ notes.

hop'per. In piano action, the escapement-lever.

Hop'ser, Hops-tanz (tánts), *G.* Country-dance. **Hopswalzer** (hóps' väl-tser), *G.* Quick waltzes.

hoq'uetus. Hocket.

hora (pl. *horae*), *L.* Hour(s). **horae canonicæ.** Canon hours, those at which services are held: **lauds.** Sunrise. **prime.** First hour (6 a.m.). **tierce** (or **terce**). 3d (9 a.m.). **Sext.** 6th (noon). **nones.** 9th (3 p.m.). **vespers.** Evening. **compline.** Final. Services during the night are called **nocturns**; the word **matins** includes both nocturns and lauds. **horae regulares.** Chant sung at regular hours.

horn (*G.* pl. *Hörner*) (hörn'ér), *E. & G.* General name for all metal wind-instruments. Specifically, the **French horn**, a brass conical tube variously curved, with a flaring bell at one end, and a cupped mouthpiece at the other; the shape of this mouthpiece, and the ratio of the width to the length of the tube determining the quality of the instr. The old *natural horn* was diatonic, producing only the

tones of its natural scale, some intermediate tones being obtained by putting the hand in the bell, or "stopping" the tone. The key of the horn was changed by taking out one section of its tube (a *crook*), and inserting a section longer or shorter, thus lowering or raising the key. The tone series was thus incomplete, and the *stopped tones* were inaccurate. The natural tones depend on the amount of wind-pressure (or in *F*, **embouchure**, liping) which must vary with each note according to the natural scale (see **ACOUSTICS**).

The horn of this century has gradually displaced the natural horn. It is provided with valves (or auxiliary tubes), which practically lengthen or shorten the tube instantaneously. The tone is produced by **embouchure** combined with valve-manipulation until a complete chromatic scale is obtainable. *Stopped tones* are now not necessary, though available for special effects; they are called for by the sign +, by the word "stopped," or by "**son bouché**" (sôn boo-shá), and are weirdly tragic or romantic.

The range of the horn depends upon its key, the scale of each consisting of a fundamental tone, and the natural series of partials (vide **ACOUSTICS**), the intermediate tones between the 3d and the 16th partial being obtained by valves or stopping. The horn in *C* thus sounds *C, c, g-c'*, from *g* to *c'* being nearly complete chromatically, the upper notes being risky. The other horns are lower by the interval between their key and *C*; they are *B flat, A, A flat, G, F, E, E flat, D, C basso, B flat basso*. The keys *F# (G flat), C# (D flat), B* and *A basso* are obtained not by changing crooks, but by drawing out a special slide which lowers the key a semitone. In valve-horns the *F* horn is by far most common. Music for horns is now always written in the *G* clef, the *F* clef being used for the low notes, which are always written an

- octave lower than they sound. For convenience of embouchure, the notes are written as if the horn were always in C, and the player so plays it; but the crook used governs the tone, and a C on the staff sounds as the F below on an **F horn**, as A flat on the A flat horn, etc. **Alpine h.** A wooden horn 8 ft. long. **basset h.** Vide **BASSET**. **hunting-h.** The primitive *natural* or *French horn*. **horn-band.** A band of trumpeters. A *Russian H-B.* is one in which each hunting-horn plays but one note. **horning.** Vide **SHIVAREE**. **Hornmusik', G.** Music for the brass. **Hornquinten, G.** The hidden fifths prevalent in music for two horns. **Hornsordin', G.** A conical or pear-shaped mute inserted in the bell. **hornpipe.** A old E. shawm with a bell of horn; hence, an old E. dance of great vivacity, in 3-4 or 4-4 time. **Hosan'na, Hosian'na, Heb.** "Save, I pray," an interjection in prayer, hence part of the Sanctus. Vide **MASS**. **Hose (hò'-zè), G.** Boot of a pipe. **houl (howl).** A Persian military drum. **hours.** Vide **HORÆ**. **hreol (wra'ól).** A Danish peasant-dance. **H. S.** Abbr. for *Hauptsatz*. **huehuetl, huehuatl (wā-wāt'-l).** An Aztec drum 3 feet high with a membrane that could be tightened at will, changing the pitch and furnishing an harmonic bass. **Hüfthorn (hüft-hörn), G.** Bugle-horn. **hug'gab, Heb.** 1. An organ. 2. Pan's pipes. **huitpiéd (wèt-pi-ä), F.** Eight feet (of stops). **huitpiéds.** An organ with no stops larger than 8 ft. **Huldigungsmarsch (hool-dí-goongks-märsh), G.** A solemn march for reviews. **Hülfs- (hülf's), G.** Auxiliary. **Hülfalinien (lä'-ní-ën).** Ledger-lines. **H-note, H-ton.** Auxiliary, accessory note. **H.-stimme (shüm'mè).** A mutation-stop. **Hummel (hoom'mel), Hümmelchen (hüm'mél-khén), G.** 1. A bagpipe. 2. In organs the thorough-bass drone. 3. The Balalaika, because it had a sympathetic or drone-string. 4. The drones in a hurdy-gurdy. **hummen (hoom'mén), G.** To hum. **Humor (hoo'-mor), G.** Humour, whim. **Humoreske (hoo'mo-rès'ke), G., humoresque (u-môr-èsk), F.** A humorous or whimsical composition. **hunting-horn.** A bugle or French horn. **hunting-song.** Song in praise of the chase. **hunt's-up.** A boisterous morning-song. **hurdy-gurdy.** An old instr. with four strings, acted on by a wheel rubbed in resin. Two of the strings are stopped by certain keys, the others act as a drone-bass; compass *g-g'*. **hurry.** Premonitory roll of drum or tremolo of strings in stage-music. **hurtig (hoor'tikh), G.** Quick, allegro. **H.-keit (kit).** Agility. **hydraul'icon, hydraulic organ.** An instr. older than the wind-organ, inv. 180 B.C., by Ktesibios of Alexandria, the wind-pressure being regulated by water. **hymn, F., hymne (émn), F., Hymne (hém'nè), G.** A sacred or patriotic song. **h. vesper.** A hymn sung in the R. C. Vesper service. **hymnal, hymn-book.** A collection of hymns. **hymnology, hymnologie (ém-nöl-ô-zhè).** Vide next page. **hymnus, L.** A hymn. **h. Ambrosianus.** The Ambrosian chant.

Hymnology.

By H. E. KREHBIEL.

HYMNS, in the sense in which we apply the term, as an adjunct of Christian worship, appear to have been used from the earliest days of the Church. The early Christians naturally borrowed their music from their forefathers in Judea, Greece, and Rome, and the Church thus was quite lacking in any uniformity in this element of worship. Not till the various branches of the Church in the Roman Empire were united under a Christian Emperor, Constantine, is there evidence of attempts to form a system. The first result of this was the Ambrosian chant, and later, the Gregorian, at first congregational, later confined exclusively to the priest. Famous Latin hymns, like the "Te Deum," "Magnificat," "Benedictus," etc., were in use from very early days of the Church, being sung to plain-chant melodies. In the period of the great Church composers—Josquin des Prés, Palestrina, Orlando di Lasso, and others, these hymn-tunes were often used as *canti fermi* for masses and motets; and Palestrina also used them as the basis for a set of "Hymns for the Entire Year," one of the most important of his works. ¶ In the meantime a more popular development of hymnal music had been going on in the Mysteries and Miracle-plays, outside the immediate supervision of the Church, that were so conspicuous a feature of popular life and worship in the Middle Ages. In the Church itself the music had been entirely in the hands of the priests and the regular choirs. At the time of the Reformation, however, Luther introduced a great change in this respect, for which the ground was already prepared by the popular development of hymn-singing just mentioned. The chief note of the Reformation was individuality in worship, the transfer of its chief features from the priest to the congregation; and in line with this principle Luther laid great stress on the reintroduction of congregational singing, which had been abandoned since the early days of the Church. Luther produced a great number of hymns, the words of which he fitted to popular melodies of the day. The first Lutheran hymn-book was published in 1524; it was in the vernacular and its popularity in Germany soon became enormous, leading to the speedy issue of innumerable other works of the same kind. Luther not only used the melodies of folk-songs for these hymns, but caused new tunes to be written, and some of them—notably the most famous, "Ein' feste Burg ist unser Gott,"—he is said to have composed himself. It ought to be said, however, that his authorship of the music of this "Battle Hymn of the Reformation" has been disputed. They were all broad choral tunes simply harmonised, such as remain to-day in constant use in Germany, and formed the model for the hymns

of the whole Protestant Church. In France the metrical psalms of Marot and Beza were as enthusiastically received by the Protestants as Luther's hymns in Germany; they were originally sung to popular tunes of the day as contained in a psalter published in 1542, by Calvin, in Geneva. Thereafter numerous other collections were published, notably one by Claude Goudimel, in 1565. ¶ In England the general cultivation of part-singing in the madrigals made the acceptance of popular hymnody as a part of the new religious movement facile and speedy. Here, as in France, the first hymns were metrical versions of the Psalms in English, and numerous collections of them were published in the last half of the sixteenth century, at first for one part only. "The Whole Psalmes in foure parts," harmonised in the simplest manner possible, published in 1563, was the first harmonised collection of English hymn-tunes. Numerous collections of such tunes were issued thereafter, the most notable being Ravenscroft's, in 1621, and Playford's, in 1671. ¶ With the composition of hymns by Wesley and his followers in the eighteenth century came a new poetic material of which musicians were not slow to avail themselves, and which resulted in new hymn-tunes of greater warmth of feeling, differing entirely from the older school of hymns in both melody and harmony. These have had a great, if not always beneficial, influence on the modern development of hymnal music. ¶ Hymnology has held a notable place in the history of American music. The stern piety of the Puritan immigrants in New England developed a great activity in this branch of musical art, after it had been freed from the shackles that at first confined it, and the number of early American hymn-tune composers was large. Among these were William Billings (who in 1770 published "The American Psalm Singer: or American Chorister," containing hymns of his own composition), Samuel Holyoke, Andrew Law, Jacob Kimball, Oliver Holden, and others. In the earlier years of the nineteenth century Thomas Hastings, Lowell Mason—whose influence in a secular way on the development of music and musical taste in America was marked—and Nathaniel Gould were the most prominent.

hy'pate, *Gr.* The uppermost lyre-string but the lowest in tone. **hypaton**. Lowest tetrachord. Vide **MODES**.

hypatho'ides. The lower tones in the Greek scale.

hyper (hi'-per), *Gr.* Over, above, of intervals, "super," or "upper" (as **hyperdiapa'son**, the octave above; **h.-diapen'te**, the 5th above; **h.-dito'-nos**, the 3d above, etc.); of the Greek transposition scales and ecclesiastical octave species, "a fourth higher"; the

Greek octave species "a fifth higher," or "a fourth lower." Vide **MODES** for such words as **hyper-molian**, etc.

hypo, *Gr.* Below, under; of intervals, "sub," or "lower." **hypodiapa'son**. The lower octave. **h.-diapen'te**. The fifth below. **h.-dito'nos**. The third below. For the names of the Greek transposition scales and ecclesiastical modes, as **hypozo'lian**, etc., vide **MODES**.

Hzbbl. Abbr. of **Holzbläser** (q. v.).

I

I (ē) *I.*, pl. "The." Also the letter is used by Kirnberger, to indicate a major seventh, as *bū* in place of *b̄* in the 7th chord on c. Tartini used *u*.

Ias'tian, *Gr.* The Ionian mode.

ic'tus, *Gr.* Stress, accent, emphasis.

idea. A theme, subject, figure, or motive.

idée fixe (ē-dā fēx), *F.* Berlioz's name for a recurring theme or motive.

idyl, **idillio** (ē-dēl'ī-ō), *I.*, **idylle** (ē-dē-yū in *F.*, in *G.* ē-dī'lē). A pastoral.

il (ēl), *I.* The. **il più** (ēl pē-oo'). The most, e. g., *il più forte possibile*. As loud as possible.

ilarità (ē-lā-rī-tā'), *I.* Hilarity.

imboccatura (īm-bōk-kā-too'rā), *I.* 1. Mouthpiece. 2. Embouchure.

imbroglio (īm-brōl'yō), *I.* "Confusion," a passage of complicated rhythms.

imitando (īm-y-tān'dō), *I.* Imitating. **i. la voce** (vō'-chē). Imitating the voice.

imitation (pron. in *F.* īm-y-tās-yōn), **imitatio** (ēm-y-tā'tsī-ō), *I.* The repetition by a second voice (the consequent or answer) of a figure, subject or theme first announced by another (the antecedent or subject). If this repetition be exact, interval for interval, note-value for note-value, the imitation is *strict* or *canonic*, vide **CANON**; otherwise *free*. **i. at the 5th, octave, etc.** That in which the answer follows the subject at the interval of a 5th, octave, etc. **i. augmented** or **i. by augmentation**. That in which the answer is in notes of greater value than those of the subject. **diminished i.** or **i. by diminution**. A style of imitation in which the answer is given in notes of less value than those of the subject. **freely inverted i.** That in which the order of successive notes is not strictly retained. **i. in contrary motion**. That in which the rising

intervals of the subject descend in the answer and vice versa. **i. in different divisions**. That in which the subject is answered in a different division of a measure; for instance, beginning on the accented is answered on the unaccented. **i. in similar motion**. That in which the answer retains the order of notes of the subject. **retrograde i.** (or **i. per recte e retro**), **cancrizans**, or **cancrizante**. That in which the subject is taken backwards in the answer. **reversed retrograde i.** That in which the subject is taken backwards and also in contrary motion in the answer. **strictly inverted i.** That in which note-values are precisely answered in contrary motion. **tonal i.** That which does not alter the key.

imitation pipes and draw-knobs are dummies of more beauty than use.

imitative music. That aiming to mimic the operations of nature, as water-falls, thunder, etc.

imitato (īm-y-tā'tō), *I.* Imitated. **imitazione** (tā-tsī-ō'nē). Imitation.

immer (īm'mēr), *G.* Always, ever, constantly.

immutabilis, *L.* Vide **ACCENTUS ECCLESIASTICI**.

imparfait (ān-pār-fē'), *F.* Imperfect.

impaziente (īm-pāt-sī-ēn'-tē), *I.* Impatient. **impazientemen'te**. Hurriedly.

imperfect. Not perfect or complete. Vide **CADENCE** and **INTERVAL**. **i. concords, consonances**. Thirds and sixths, so called because they change from major to minor, still remaining consonant. **i. measure**. Old term for two-fold measure. **i. time**. Old term for common time. **i. triad**. The chord of the third, fifth and eighth, on the seventh degree; it consists of two minor thirds.

imperfection. 1. Vide **LIGATURE**. 2. Vide **NOTATION**.

imperfet'to, *I.* Imperfect.

imperioso (īm-pā-rī-o'-so), *I.* Pompous. **imperiosamen'te**. Imperiously.

- imperturbabile** (im-për-toor-bä'bi-lë), *I.* Quiet.
- impeto** (im'-pë-tō). **impetuosità** (im-pä-too-ō-zl-tä'), *I.* Impetuosity, vehemence. **impetuoso**, **impetuosa-**
men'te. Impetuous(ly).
- imponente** (nën'të), *I.* Imposingly.
- implied discord**. A concord contained in a dissonant chord as a major third in an augmented 5th (as f-a-c#).
- implied interval**. One not specifically indicated by its numeral but implied by another numeral. Vide HIDDEN.
- impresario** (im-prë-sä'-rî-ō), *I.* Manager of opera, concerts, etc.
- impromptu** (in *F.* äñ-prōh-tü). An extemporaneous comp., or one having a spirit of informality and caprice.
- improperia**, *L.* "Reproaches." In R. C. ritual, a series of antiphons and responses for Good Friday morning. In Rome sung to old *Faux bourdons* arranged by Palestrina; elsewhere to plain-song from the Graduale Romanum.
- improprietas**. Vide LIGATURE.
- improvisare**, **impro(v)visare** (zä'rë), *I.*, **improviser** (äñ-prō-vë-zä), *F.* To sing or play without premeditation.
- improvisateur** (äñ-prō-vë-zä-tür'), **improvisatrice** (trës), *F.*, **improvisator** (im-prō-fi-zä'-tōr), *G.*, **improvvisatore**, *I.* An improviser.
- improvisation**. Extemporaneous performance. **Improvvisiermaschine** (im-prō-fi-zër' mä-shë'-në), *G.* A melograph. **improvvisata** (zä'tä), *I.* An extempore composition. **improvviso** (im-prōv-vë'-zō), **improvvisamente**, *I.* Extemporaneous(ly).
- in** (ën), *I.*, *G.* and *L.* In, into, in the.
- inacutire** (in-ä-koo-të'-rë), *I.* To sharpen.
- inbetont**, *G.* With medial emphasis.
- Inbrunst** (in'broonst), *G.* Fervour.
- inbrünstig** (in-brin'-shütkh). Ardent.
- incalzando** (in-käl-tsän'dō), *I.* Hastening.
- Incarnatus**, *L.* "Was born" (of the Virgin Mary). Part of the Credo. Vide MASS.
- inch** (of wind). In an organ, wind-pressure is gauged by a graduated *U* tube in which water rises, the mean pressure being 3 inches.
- inchoatio**, *L.* Vide CHANT.
- incisore** (in-chi-sō'-rë), *I.* Engraver of music.
- inconsolato** (lä'-tō), *I.* Mournful.
- incordare** (dä'-rë), *I.* To string.
- incrociamen'to** (krō-chä), *I.* Crossing.
- indeciso** (in-dë-chë'-zō), *I.* Undecided (implying slight changes of time, a somewhat capricious tempo).
- indegnato** (in-dän-yä'-tō), **indegnamente**, *I.* Wrathful(ly).
- independent**. Used of non-dissonant harmony requiring no resolution.
- index**. 1. A direct. 2. Forefinger.
- indifferen'te** (rën'-të), **indifferentemente**, *I.* Indifferent(ly). **indifferenza** (rën'-tsä), *I.* Indifference.
- infantile** (in-fän-të'lë), *I.* Child-like (of the quality of upper notes of some voices).
- inferior**, *L.* Lower.
- infernale** (in-fër-nä'lë), *I.* Infernal.
- infervorato** (rä'-tō), *I.* Fervent.
- infiammatamente**, *I.* Ardently.
- infinite**, *E.*, **infinito** (in-fi-në'-tō), *I.* Used of canon which can be continued indefinitely unless given a special cadence.
- inflattil'ia**, *L.* Instrs. of inflation; wind-instruments.
- inflection**. 1. Modification in the pitch of the voice. 2. In chanting a change from the monotone.
- in'fra**, *L.* Beneath. **Infrabass**, *G.* Sub-bass.
- infuriante** (in-foo-rî-än'të), **infuriato** (ä'-tō), *I.* Furious.
- inganno** (in-gän'nō), *I.* "Deception"; applied to a deceptive cadence; also to unexpected resolutions or modulations. **d'inganno**. Unexpected.
- ingemination**. Old term for repetition of words.
- ingressa**. Vide INTROIT.
- Inhalt** (in'hält), *G.* Contents; idea.
- inharmonic relation**. Vide FALSE RELATION.

- inner.** 1. Used of the alto or tenor part as distinguished from the bass and soprano. 2. Used of a pedal-point on an inner part.
- innig, inniglich** (in'-nikh-l'kh), *G.* Sincere, tender, heartfelt. **Innigkeit** (k'it). Deep feeling.
- inno** (in'-nō), *I.* A hymn, canticle, ode.
- innocente** (in-no-chēn'tē), **innocent-emen'te**, *I.* Innocent(ly), artless(ly). **innocenza** (in-nō-chēn'-tsā). Innocence.
- inquieto** (in-kw'i-ā-tō), *I.* Restless.
- insensible** (in-sēn-sē'bi-lē), **insensibilmen'te**, *I.* Imperceptibly, by small degrees.
- insisten'do**, *I.* Urgent. **insistenza** (tēn'-tsā). Insistence.
- inständig** (in-shtēn'd'ikh), *G.* Urgent, pressing.
- istante** (in-stān'tē), **instantemen'te**, *I.* Vehement(ly), urgent(ly).
- in'strument** (in *F.* ān-strū-mān). A sonorous body constructed for the production of musical sounds. **i. à cordes** (ā-kōrd). A stringed instr. **i. à l'archet** (ā-lār-shā). Instr. played with a bow. **i. à percussion** (ā pār-kūs-yōn). Instr. of percussion. **i. à vent** (ā vān). Wind-instrument.
- instrumental, E., instrumentale** (in-stroo-mēn-tā'lē), *I.* Of music for instrs. as opposed to vocal music.
- instrumentare** (tā'rē), *I.* To compose instrumental music.
- in'strumenta'tion** (in *F.* ān-strū-mān-tās'yōn), **instrumentazione** (tā-tsī-ō'nē), *I.* **Instrumenti(e)rung** (in-stroo-mēn-tē-roongk), *G.* The art or act of writing or arranging a composition for instrs., particularly the orchestra (vide article on THE ORCHESTRA AND ORCHESTRATION); sometimes used of piano-playing that produces the effect of other instrs. **Instrumentenmacher** (mākh'ēr), *G.* An instr.-maker.
- instrumento**, *I.* An instrument. **i. d'arco** (or **a corda**) (dār'-kō). A stringed instrument. **i. da campanella**. Glockenspiel. **i. da fiato** (fi-ā'-tō). Wind-instr. **i. da quill'la**. A spinet.
- intavolare** (in-tā-vō-lā-rē), *I.* To write out or copy music. **intavolatura** (lā-too'-rā). 1. Notation. 2. Figured bass. 3. Tablature.
- integer valor** (notarum), *L.* "The integral value" (of notes), i. e., their average duration at a moderate movement. Michael Pretorius set the **i. v.** of the brevis at about $\frac{1}{16}$ of a minute (i. e., 80 to 74 minutes).
- intendant** (ān-tān-dān), *F.*, **intenden'te**, *I.* Director, conductor.
- intenzionato** (in-tēn-tsi-ō-nā'-tō). Emphatic.
- in'terlude**. 1. A piece, usually short, played between acts, movements, stanzas, or portions of service. 2. A short operetta.
- interlū'dium**, *L.*, **intermède** (ān-tēr-mēd), *F.*, **intermedio** (in-tēr-mā'dī-ō), **intermezzo** (in-tēr-mēd'-zō), *I.* An interlude.
- interme'diate**. 1. Accidental. 2. Transitional.
- intermedietto** (in-tēr-mā'dī-ēt-tō), *I.* A short interlude.
- interrogati'vus**. Vide ACCENTUS ECCL.
- interrotto** (rōt'-tō), *I.* Interrupted.
- interrupted**. Vide CADENCE.
- interruzione** (root-sī-ō'nē), *I.* Interruption.
- interval, Intervall** (in-tēr-fāl'), *G.*, **intervale** (ān-tēr-vāl), *F.*, **intervallo** (vāl'lō), *I.*, **interval'lum**, *L.* The distance, or difference in pitch, between tones, reckoned upwards (unless specially stated). The intervals are, the *first* or *prime* (which is identity, *C* for instance being its own prime); the *second* (as c-d); the *third* or *terce* (as c-e); the *fourth* or *quart* (as c-f); the *fifth* or *quint* (as c-g); the *sixth* or *sext* (as c-a); the *seventh* or *sept* (as c-b); the *eighth* or *octave* (as c-c'); the *ninth* (as c-d'), etc. Those within the octave are called *simple*; those over the octave, *compound*, since a *tenth* is an octave plus a third, etc. Intervals are qualified also by their mode; those in the major key of their

lower tone (as a-c) being called *major*, those a semitone greater than major are *augmented* or *extreme*, *superfluous*, *redundant* or *sharp*; those a semitone less than major are *minor* (as a-c); those a semitone less than minor are *diminished* or *flat* (as a-c). The first, fourth, fifth and octave are called *perfect* instead of major, because they do not change their quality as do the others on inversion (q. v.). Other names for intervals are *chromatic*, containing a note foreign to the key, opposed to *diatonic*, *dissonant*, needing resolution; opposed to *consonant*, *enharmonic* (q. v.); *harmonic* when struck simultaneously instead of separately, hence opposed to *melodic*. *Forbidden*. Contrary to the rules of Harmony (q. v.). *Consecutive* (q. v.). A *natural* interval is that between two tones of a major scale.

The ratios of the vibrations of diatonic intervals are prime, 1:1; second, 8:9; third, 4:5; fourth, 3:4; fifth, 2:3; sixth, 3:5; seventh, 8:15; octave, 1:2.

intervening. Intermediate (of a fugue subject).

intimo (in-ti-mō), *I.* Intimate, expressive. **intimissimo.** Most expressive.

intonare (in-tō-nā-rē), *I.* To intone.

intona'tion. 1. The production of sound by voice or instr., as regards quality and pitch. **false i.** That which is untrue to the key or pitch. 2. The initial phrase of the antiphon. 3. Method of singing plain-chant. 4. Vide CHANT. **fixed i.** Vide FIXED TONE.

intonato (in-tō-nā-tō), *I.* Tuned, set to music.

in'tonator. Monochord.

intonatura (in-tō-nā-too'rá), **intona-zione** (in-tō-nā-tsi-ō'nē), *I.* Intonation.

intoni(e)ren (in-tō-nē'rēn), *G.* 1. To intone. 2. To voice, as pipes. 3. The voicing.

Intonireisen (nēr'-i-zēn), *G.* A knife used in trimming and tuning pipes.

Intrade (in-trā'-dē), *G.* A prelude or entrance-music.

intreccio (in-trēt'-chō), *I.* "Intrigue." A short dramatic work.

intrepidezza (in-trā-pi-dēd'-zā), *I.* Intrepidity. **intrepido** (in-trā-pē-dō), **intrepidamen'te.** Bold(ly).

introduction, E., introducimen'to (doo-chi), **introduzione** (doo-tsi-ō-nē), *I.* The preliminary measures, or movement preparatory for the main subject.

intro'it (in *F.* āh-trwā), **introito** (in-trō-ē-tō), *I., intro'itus, L.* "Entrance"; a hymn or antiphon sung in R. C. service while the priest goes to the altar; in the Anglican Church Communion, when the minister goes to the table. In the Ambrosian ritual called *Ingressa*.

intuonare (in-too-ō-nā-rē), *I.* To intone.

inven'tion (in *F.* āh-vāns-yōh), **invenzione** (in-vēn-tsi-ō-nē), *I.* A short informal contrapuntal study with one theme.

Inventions (horn) (in-vēn-tsi-ōns), *F.* A Waldhorn fitted with crooks by Werner, 1760.

inver'sio, L., inver'sion, E. The transposition of the elements of (a), chords, (b) intervals, (c) themes, (d) parts. (a) The triad is "inverted" from its fundamental position with the root in the bass, to the *first inversion* with the 3d in the bass, and the *second i.* when the fifth is in the bass (a 6-4 chord), etc., vide CHORD. (b) The inversion of intervals is the lowering of the upper tone an octave, thus bringing the lower note above, and the upper below; for example, to invert a major 6th, *e^b-c'*, we lower *c'* an octave, securing *c-e^b*, a minor 3d. The new product of an inversion is always the difference between the first interval and the number 9, e. g., a 6th inverted becomes a 3d, a 5th inverted becomes a 4th, etc. The result of inversion is to change

- major intervals to minor, and vice versa; and augmented to diminish, and vice versa; but perfect remain perfect. (c) A theme is inverted by being repeated backwards, hence, **retrograde inversion**, or **inversio cancrizans**, "crab-like." (d) Two parts are inverted when the lower is raised by an octave (**inversio in octavam acutam**), or by a fifth, tenth, twelfth, etc., or when the higher is lowered by an octave (**inversio in octavam gravem**, or **inferiorem**), a fifth, tenth, twelfth, etc. (vide **COUNTER-POINT**).
- invert, inverted.** Vide **INVERSION**. A *pedal-point* in any part other than the lowest is called *inverted*. A *turn* commencing with the lowest note is *inverted*.
- invitatory, E., invitatio'rio, Sp., invitatio'rium, L.** 1. An antiphon in the R. C. Matins. 2. In the Anglican Church, the versicle "Praise ye the Lord," and the response sung at matins. 3. In the Greek Church the "O come let us worship" sung thrice before the psalms at the canonical hours.
- invocazione (kă-tsŭ-ô'-nê), I.** Invocation.
- Ion'ian, Ion'ic.** Vide **MODES**.
- ira (ê'-ră), I.** Anger, wrath. **irato (ê'-ră'-tô), iratamen'te.** Passionately.
- Irish harp.** 1. An ancient instr. having more strings than the lyre. 2. Trade name for "Jew's harp."
- irlandais (êr-lân-dê'), F., irlandisch (êr'-lênt-ish), G.** An air or dance in the Irish style.
- iron harp.** A semicircular arrangement of tuned iron rods which vibrate sympathetically when a violin is played.
- ironico (ê-ro'-nŭ-kô), I., ironicalmen'te.** Ironical(ly).
- irregular, E., irregolare (êr-ră-gô-lă-rê), I.** Not according to strict rule or practice. Vide **CADENCE**.
- irresoluto (êr-ră-zô-loo'-tô), I.** Irresolute.
- isdegno (ês-dân'-yô), I.** Indignation.
- i'sochronal, Gr., isoch'ronous.** Uniform in time.
- i'son.** In Greek Church chant, the movable tonic.
- isoton'ic.** Used of a system of intervals in which all concords are tempered alike, and contain twelve equal semitones.
- istes'so, I.** The same. **i. tempo.** The same time (as before).
- istrepito (ês-tră-pê'-tô), I.** Noise, bluster.
- istrionica (ês-trŭ-ô'nŭ-kă), I.** Histrionic.
- istrumentale (ês-troo-mên-tă'lê), I.** Instrumental. **istrumentazione (tă-tsŭ-ô'nê).** Instrumentation. **istru-men'to.** An instrument.
- Italian mordent.** Shake or trill of a tone with the next above. **Italian sixth.** Vide **ALTERED CHORDS**.
- Italian strings.** Catgut strings largely made in Rome.
- italiano (ê-tă-lŭ-ă'-nô), I., italienisch (ê-tă-lŭ-ă'-nŭsh), G., italien(ne) (ê-tă-lŭ-ăn [or-yên]), F.** Italian.
- i'te, mis'sa est (ecclesia), L.** "Depart, the congregation is dismissed." Vide **MASS**; from the word *missa* the word *mass* is derived.

J

JACK, I. 1. An upright slip of wood on the back end of a key-lever, carrying a crow-quill or piece of hard leather which projected at right angles (in the harpsichord), or a metal tangent (in the clavichord), and which struck and set in motion a string. The quill or the leather served as a plectrum. 2. The "hopper."

Jagd (yăkt), G. Hunt, hunting. **Jagd-horn, Jagdzink (tsŭnk).** Hunting-horn, bugle-horn. **Jagdruf (roof).** Sound of the horn. **J-lied (lêr).** Hunting-song. **J-sinfonie (sŭn-fô-nê).** A symphony of the hunt. **J-stück.** A hunting-piece.

Jägerchor (jä'-khër-kôr), *G.* Chorus of hunters. **Jägerhorn.** Hunting-horn.

jailtäge (yäl'-täj). The sole musical instr. of Tartary, a slender box of fir, about 4 ft. long, over which six wire strings are stretched. It is played with both hands.

jaleo (hä-lä'-ö), *Sp.* A Spanish dance in 3-8 time, moderato, for one person.

Jalousieschweller (yäl-oo-zë'-shvël-lër), *G.* "Venetian-blind" swell.

Janitscharenmusik (yä-nit-shä-rën-moo-zëk'), *G., jan'izary* music. Military music for cymbals, triangles, etc.

Jankó. Vide KEY-BOARD.

jeu (zhü) pl. **jeux** (zhü), *F.* 1. Play; style of playing on an instr. 2. A stop on the organ, harmonium, etc. 3. The organ-power, as **grand j.** (grän), or **plain j.** (plän). Full organ. **demi-j.** Half-power. **j. à bouche** (ä boosh). Flue-stop. **j. céleste** (sä-lëst). Vide CELESTE. **j. d'anche** (dänsh). Reed-stop. **j. d'anges** (dänzh). Vox angelica. **j. d'échos** (dä'-kö). Echo-stop. **j. de flûtes** (flüt). Flute-stop. **j. de mutation** (mü-täs-yôn). Mutation, or a mixture-stop. **j. de timbres** (tänbr). Glockenspiel. **j. de violes** (vë-öl). Consort of viols. **j. de voix humaine** (vwä ti-mën). Vox humana. **j. d'orgues** (dörg). Register, or row of pipes. **jeux forts** (fôr). Loud stops.

Jew's harp or **jewstrump.** Vide HARP.

jig. A light, brisk dance in 6-8 or 12-8 time. Vide SUITE.

jingles. The disks of metal on a tambourine.

jobel (yö'-bël), *Heb.* Trumpets or horns.

joc'ulator. A jongleur.

Jodler (yöt'-lër), *G.* A style of singing affected by the Tyrolese, falsetto alternating rapidly with chest-register. **jodeln** (yö'dëln). To sing in such style.

jongleur (zhôn-glür), *F.* A hired or strolling musician. Vide TROUBADOUR.

jota (hö'-tä), *Sp.* A Spanish dance in rapid 3-8 time.

jouer de (zhoo-ä-dü), *F.* To play upon (as an instr.).

jour (zhoor), *F.* "Day." **corde à j.** Open string.

ju'ba. Part of the breakdown dance of the American negro.

Jubal (yoo'-bäl), *G.* A 2 or 4 ft. stop.

Jubelflöte (yoo-bël-flä'-të), *G.* A stop.

Jubelgesang, Jubellied (lët). Song of jubilee. **Jubelhorn.** Key-bugle.

jubelnd (yoo'-bëln), *G.* Rejoicing.

Jubila'te, L. "Be joyful." The name for the 10th Psalm in the Anglican Church.

jubila'tio, L. The cadence on the last syllable of "Alleluia" in R. C. music.

jubiloso (yoo-bi-lö'-sö), *I.* Jubilant.

ju'bilus, L. 1. An elaborate passage sung to one vowel. 2. Jubilatio.

Judenharfe (yoo'-dën), *G.* Jew's harp.

jula (yoo'-la), *G.* An old 5 1/4-ft. stop.

jump. 1. A progression by a skip. 2. Vide DUMP.

Jungfernregal (yoonk-färn-rä'-gäl) or **J-stimme, G.** Vox angelica.

Jupiter symphony. Mozart's 49th, in C major.

just. Used of consonant intervals, voices, strings, pipes, etc., that speak or sound with exactness.

juste (zhüst), *F.* Accurate, perfect (of intervals). **justesse** (zhüs-tës). Exactness of intonation.

K

[NOTE.—Many German words are spelled either with "C" or "K," preferably the latter.]

KABARO (kä-bä'-rö). A small Egyptian drum.

Kadenz (kä-dents'), *G.* 1. Cadence (q. v.). 2. Cadenza.

kalamaiika (käl-ä-mä'-kä). A lively Hungarian dance in 2-4 time.

- Kalkant** (käl-känt'), *G.* Bellows-treader. **K.-glocker.** Signal-bell to the blower.
- Kammer** (käm'-mër), *G.* Chamber (q. v.). **K.-kantate** (kän-tä'-të). Chamber-cantata. **K. komponist.** Court-composer. **K. konzert.** Chamber-concert, or concerto. **K. duet.** C. duet. **K. musik, K. spiel** (shpël). Chamber-music. **K. musikus** (moo'-zl-koos). Member of a prince's private band. **K. sänger** (zëng-ër). Court-singer. **K. stil** (sh-tël). Style of chamber-music. **K. suiten.** Chamber-suites. Vide **SUITE**. **K. ton.** International pitch. **K. virtuose.** Court-virtuoso.
- kampoul** (käm - pool'). A Malay gong.
- kandele** (kän-dä'-lë). 1. Ancient Finnish harp. 2. A dulcimer.
- Kanon** (kä'-nõn), *G.* "A rule." 1. A canon. 2. A monochord with movable bridge; sometimes it had a second string in unison. **kanonik** (kä-nõ'-nëk). Canonic.
- kanoon', kanun'.** Turkish instr. of the dulcimer variety; the canun.
- Kantate** (kän-tä'-të), *G.* Cantata.
- Kan'tor, G.** Cantor.
- Kanzelle** (kän-tsel'-lë), *G.* Groove in a wind-chest.
- Kanzellied** (lët), *G.* Hymn before the sermon.
- Kanzone** (kän-tsõ'-në), *G.* Canzone.
- Kapelle** (kä-pël'-lë), *G.* A chapel. 1. A musical establishment, a choir or a band connected with a church or court. 2. Any orchestra. **Kapellknabe(n)** (knä'-bë(n)). Choir-boy(s).
- Kapellmeister** (kä-pël'-mish-ter), *G.* 1. Conductor. 2. Chapel-master.
- Kapellmeister-musik.** Music full of such strains as must sound reminiscent to the conductor. **K. stil** (kä-pël'-sh-tël), *G.* Same as *A cappella*, i. e., unaccompanied.
- Kapodast'er, G.** Capotasto.
- Karfreitag** (kär-frī'-täkh), *G.* Good Friday.
- Kassation** (käs-sä'-tsi-õn), *G.* Cassation.
- Kastagnetten** (käs-tän-yët'-tën), *G.* Castanets.
- Kat'zenmusik** (moo-zëk'), *G.* "Cat-music." Charivari.
- Kavatine** (käv-ä-të'-në), *G.* Cavatina.
- kazoo'.** A tube with a vibrating string which gives the voice an amusing quality when spoken or sung through.
- keck** (këk), *G.* Fresh, bold. **Keckheit** (këk'-hit). Boldness, vigor.
- keen'ers.** Irish paid mourners.
- Kehle** (kä'-lë), *G.* The voice, the throat. **K.-fertigkeit** (fër-tikh-kît). Vocal agility. **K.-kopf.** Larynx. **K.-schlag** (shläkh). Coup de glotte. **K.-laut** (lowt). A guttural sound.
- Kehrab** (kär'-äp), **Kehraus** (ows), *G.* Colloquial term, for the final dance of a ball.
- kemangeh** (kë-män-gäh'). A Turkish stringed instrument.
- kenet** (kën'-ët). Abyssinian trumpet.
- Ken'ner, G.** A connoisseur, "one who knows."
- Kent bugle** (*G.*, **Kenthorn**). Vide **BUGLE**. So named in honor of the Duke of Kent.
- kerana** (kë-rä'-nä). A Persian horn sounded at sunset and midnight.
- ker'anim.** Vide **KEREN**.
- ke'ras, Gr.** A horn.
- Keraulophon** (kë-row'-lë-fõn), *G.* An 8-ft. stop, a small round hole bored in the pipe near the top promoting the overtones; inv. by Gray and Davidson.
- keren** (kër'-ën), pl. **keranim**, *Heb.* A horn. **keren-Jebel** (ya-bel). Jubilee horn.
- Kern** (kärn), *G.* The languid (q. v.). **K. stimmen.** The fundamental stops.
- kerrena** (kër-rä'-nä). The kerana.
- Kes'sel, G.** Cup (of a mouthpiece).
- Kesselpauke** (pow-kë). Kettle-drum.
- ketch.** Old name for catch.
- Ket'tentriller, G.** Chain of trills.
- ket'tledrum.** A brass or copper kettle over the top of which is stretched a head of vellum, tightened by a ring and tuned by screws, or by cords and

braces. **Kettledrums** are usually played in pairs with sticks having flexible handles and soft knobs. Each has a compass of a fifth; the lower may be tuned to any note from F to c, and the higher B flat to f.

key. 1. A family of chords and a chain of tones (i. e., a scale) finding their centre and point of rest in a certain tone (the tonic) from which the key takes its name. All keys conform to the standard for major keys, or to that for minor keys. The signature in which the number of sharps or flats of a major key is written serves as the signature for its *related minor* key, the tonic of which is a minor third below. The key of C has neither sharps nor flats, the key a fifth above (G) has one sharp, the key a fifth below (F) has one flat, and so the progression continues, forming (in a tempered instrument. Vide **TEMPERAMENT**) what is called the *circle of fifths*, as F♯ and G♭ are enharmonic keys traversing the same tones. The following ingenious chart from Riemann's Dictionary tabulates the keys and their signatures concisely, the flats and sharps appearing in the same order on the signatures as here :

Major Keys.														
Flats.							Sharps.							
7	6	5	4	3	2	1	0	1	2	3	4	5	6	7
C♭	G♭	D♭	A♭	E♭	B♭	F	C	G	D	A	E	B	F♯	C♯
7	6	5	4	3	2	1	0	1	2	3	4	5	6	7
Flats.							Sharps.							
Minor Keys.														

attendant, or related k. Vide **RELATED**. **chromatic k.** One with sharps or flats, opposed to **natural k.** **extreme k.** A remote, unrelated **k.** **parallel k.** a. Related. b. Used of a major and a minor key with the same tonic but different signatures. 2. Old name for clef. 3. A mechanical lever for controlling tone, whether digital or foot-key. 4. One of such keys as those on the outside of a flute covering certain holes. 5.

A tuning-hammer. 6. A lever controlling organ-pallets.

key-action. The entire mechanism of a keyed instr.

key-board. The series of digitals or pedals of a piano, organ or such instr. The idea of having a key-board so arranged that each digital can be struck in 3 different places seems to have occurred first to Paul von Jankó, who in 1882 inv. the **Jankó key-board**, which has the look of six contiguous key-boards on a rising plane. The advantages are that all scales are fingered alike and that the reach of the hand is greatly increased, so that a good hand can cover 14 digitals. The consequent simplification and enrichment of piano-resources are inestimably valuable. It may be applied to any key-board and is sometimes called a **chromatic key-board**.

key-bugle. Vide **BUGLE**.

key-chord. The triad on the tonic.

keyed. Furnished with keys, as a flute, or piano. **keyed violin.** Piano-violin.

key-stop violin. One having a finger-board fitted with thirty-three keys acting as stops perpendicularly upon the strings.

key-harp. An adjustment of tuning-forks over cavities of sonorous metal, with piano-key action, inv. by Dietz and Second, 1819.

key-note, key-tone. The tonic. **key-ship.** Tonality.

key-trumpet. One with keys or valves.

khal'il. Hebrew flute or oboe.

khasan (khā'zān), *Heb.* Chief singer in a synagogue.

Kicks, G. Vide **GOOSE**.

Kiefflügel (kēl'-fū-khēl), *G.* Wing-shaped harpsichord.

kin'chi (kīn'chē). A Chinese dulcimer with 5 to 25 silk strings.

Kinder scenen (kīnt'-ēr-zā-nēn), *G.* Childhood scenes. **Kinderstück** (shütük). An easy piece.

king'chi (kīng'chē). A Chinese instr. with sixteen pendent stones graduated and struck with a hammer.

kinnor (kīn'-nōr), *Heb.* A small harp, or lyre.

kin'tal. Small Indian cymbals.

Kirche (kēr'-khē), *G.* (in compounds **Kirchen**). Church. **K. kantate** (kān-tā'-tē). A cantata for church service. **K. komponist'**. Composer of church music. **K. dienst** (dēnst). Church service. **K. fest** (fēsht). Church festival. **K. gesang** (gē-zāng), **K. lied** (lēt). Canticle, psalm, or hymn. **K. musik** (moo-zēk'). Church music. **K. schluss** (shloos). Plagal cadence. **K. stil** (shītēl). "Church style"; in an ecclesiastical mode. **K. töne** (tān'-ē). The church modes.

kis'sar. 5-stringed Nubian lyre.

kit. A small pocket violin, with 3 strings, *c'-g'-d'*.

kitra (kī-trā'). A guitar-like instr. of the Arabs.

kitha'ra, *Gr.* Greek lyre.

Klage (klā'-khē), *G.* Lamentation. **K.-gedicht** (gē-dīkht), **K.-lied** (lēt). Elegy. **K.-ton** (tōn). Plaintive tune, or melody. **klagend** (klā'-khēnt). Plaintive.

Klang (klāng), pl. **Klänge** (klēng'-ē), *G.* 1. Sound, ringing. 2. Vide **CLANG**. **K.-boden**. Sound-board. **K.-far'-be**. Sound-color, clang-tint. **K.-geschlecht** (gē-shlēkht). A genus, or mode. **K.-lehre** (lā-rē). Acoustics. **K.-folge** (fōl-khē). A chord-progression in point of tonality. **K.-figuren** (fī-goo'-rēn). Nodal figures. **K.-leiter** (lī-tēr). A scale. **K.-saal** (zāl). Concert-room. **K.-schlüssel**, **K.-vertretung**. Vide **KLANG-KEY**. **klanglos** (klāng'lōs), *G.* Soundless.

Klappe (klāp'-pē), *G.* Valve (of a wind-instr.). **Klappenflügelhorn** (flū'gēl), *G.* Keyed bugle. **Klappenhorn**. Keyed horn. **Klapptrumpete**. A keyed trumpet.

klar (klār), *G.* Clear, bright. **Klarheit** (klār'-hīt). Clearness, plainness. **klärllich** (klēr-līkh), *G.* Clearly, distinctly.

Klarinette (klā-rī-nēt'-tē), *G.* Clarinet.

klassisch (klās'sīsh), *G.* Classical.

Klausel (klow'-zēl), *G.* A cadence. **Bassklausel**. The progression of the bass in a final cadence from dominant to tonic.

Klaviatur (klā-fī-ā-toor'), *G.* Key-board. **K. harfe** (or **Klavier-harfe**). A harp inv. by Lutz, Vienna, 1893, in which the strings are plucked by plectra manipulated by a key-board. The same man in the same year inv. the **K.-zither**, a small piano with single strings, plucked by means of a key-board.

Klavier (klā-fēr'). 1. Key-board. 2. Key-board instr., especially the clavichord (formerly the piano). **Klavierauszug** (ows-tzookh). Arrangement for piano. **K.-harfe**. Vide **KLAVIATUR-HARFE**. **K.-harmonium**. An harmonium shaped like a grand piano, inv. by Woroniecki, 1893. **K.-hoboe**. The harmoniphon. **K.-mässig** (mēs-sīkh). Suitable for, in the style of the piano. **K.-satz**. Piano-music, or manner. **K.-sonate** (klā-fēr'-sō-nā-tē). Piano-sonata. **K.-spieler** (shpē'-lēr), *G.* Piano-player. **K.-violoncello**. A 'cello in a frame with a key-board arrangement for the left hand, of special advantages; inv. by de Vlamincq, Brussels, 1893. **K.-viola**. A viola with key-board attachment.

klein (klīn), *G.* Small, minor. **K.-bass** (klīn-bās), **K.-bassgeige** (gī'-khē), *G.* Violoncello. **Kleinegedacht**. A flute-stop. **kleinlaut** (lowt), *G.* Small or low in tone or voice.

klingsbar (klīng'-bār), *G.* Resonant.
Klingel (klīng'-ēl), *A.* bell. **klīngeln** (klīng'-ēln), *To* jingle. **klīngend** (klīng'-ēnt), *Ringing.* **klīngende Stimme.** Speaking (as opposed to dummy) pipes. **Kling'klang** (klīng'-klāng), *Tinkling, bad music.*
Klutter (kloot'-tēr), *G.* A bird-call.
Knabenstimme (knā'-bēn-shtīm-mē), *G.* "Boy's voice," counter-tenor.
knee-stop. A lever worked by the knee, and (a) controlling the wind, (b) opening the swell-box, (c) drawing all the stops.
knell. The tolling of a bell.
Knäe (knē, not nē), *Knee.* **K.-guitarre.** Guitare d'amour. **K.-zug** (tsookh), *Knee-stop.* **K.-geige** (knē-gī'-khē), *G.* Viol da gamba. **K.-rohre** (rō-rē), *G.* A mitred pipe.
Knopfregal (knöpf-rä'-gäl), *G.* An obs. reed-stop.
Knote (knō'-tē), *G.* Node. **K.-punkt.** Nodal point.
kobza (kōb'-shā), *Rus.* A crude lute-like instrument.
Kollektivzug (kōl-lēk-tēf'-tsookh), or **Kombinationspedale** (kōm-bī-nā-tsi-ōns-pē-dā'-lē), *G.* Combination pedal.
kollo (kōl'-lō), *Jap.* A Japanese harp.
kol'lern, *G.* To sing in a thin reedy voice.
Kolophon'. Resin.
Kombinationstöne (kōm-bī-nā-tsi-ōns'-tā-nē), *Resultant tones.* Vide also **KOLLEKTIVZUG.**
Komiker (kō'-mī-kēr), *G.* A writer of burlettas; comic performer.
komisch (kō'-mīsh), *G.* Comical.
Komma (kōm'-mā), *G.* Comma.
komponi(e)ren (kōm-pō-nē'-rēn), *G.* To compose. **komponi(e)rt.** Composed. **Komponist'.** A composer.
Komposition (kōm-pō-zē'-tsī-ōn), *G.* A composition. **Kompositionslehre** (lā-rē), *The art of composition.*
Konservatorium (tō'-rī-oom), *G.* A conservatory.
kon'tra, *G.* Contra. **Kontrabass.** Double-bass. **K.-fagott.** Double-bassoon. **K.-oktave.** Contra-octave.

K.-punkt. Counterpoint. **K.-subjekt.** Counter-subject. **K.-töne** (tā-nē), *The deepest tones of a bass voice.*
Konzert (kōn-tsärt'), *Concert; concerto.* **K.-meister** (mī-shtēr), *First violin; leader.* **K.-oper.** Concert opera. **K.-stück** (shtük), *A free concerto in one movement, or any short concert-solo.*
koous. A Persian brass drum.
Kopfstimme (kōpf'-shtīm-mē), *G.* Falsetto.
Koppel (kōp'-pel), *G.* Coupler, coupling-stop. **K. ab** (or **an**). "Coupler off (or on)."
Kornett (kōr-nēt'), *G.* Cornet.
koryphæus, *Gr.* Chief, or leader of the dances.
kos (kōz), *Hun.* A Hungarian dance.
Kosake (kō-sā'-kē), *A national dance of the Cossacks in 2-4 time.*
ko'to. Japanese zither with 13 silk strings, compass 2 octaves.
Kraft (kräft), *G.* Power, energy. **kräftig** (krēf'-tīkh), *Powerful, vigorous.*
Kragen (krä'-khēn), *G.* Lute peg-box.
Kräusel (krī'-zēl), *G.* Mordent.
Krakoviak (krä-kō'-vī-āk), **Krakovienne** (krä-kō-vī-ēn), *F.* The cracovienne.
krebsgängig (kräps'-gēng-īkh), *G.* "Crab-going"; retrograde imitation.
Krebskanon. Canon cancrizans.
kreischend (krī'-shēnt), *G.* Shrieking.
Kreisfuge (krīs'-foo-khē), *G.* A canon.
Kreisleriana (krīs'-lā-rī-ā'-nā), *G.* A series of piano pieces by Schumann, named after an eccentric conductor called Kreisler, in one of Hoffman's novels.
Kreistanz (krīs'-tānts), *G.* Dance in a circle.
kreol (krä'-ōl), *A Danish reel.*
Kreuz (kroits), *G.* A sharp. **doppelt K.** A double sharp. **K.-saitig** (zi-tīkh), *Overstrung.* **K.-tonart.** Sharp key.
Kriegsgesang (krēkhs'-gē-zāng), **Kriegalied** (lēt), *G.* A war-song.
K.-spieler (shpē'-ler), *A military musician.*

kriegerisch (krē' - khēr - ʼsh). Mar-
tial.

Krome (krō' - mē), *G.* Vide **CHROMA**.
kro'talon, *Gr.* Crotalum.

krumm (kroom), *G.* Crooked, curved,
bent. **K.-bogen** (bō' - khēn). A
crook. **K.-horn**. Crooked horn.
1. An obs. wind-instr. resembling a
small cornet; it had a range of nine
notes, and was made in several sizes;
its plaintive tone has led to its imita-
tion in (2) an organ-stop of 4 and
8 ft. pitch (and in the **Krummhorn**-
bass, of 16 ft.). Same as **crom**-
horn.

krustische Instrumente (kroos' - tīsh-
ē), *G.* Instr. of percussion.

kuhn (koon), *G.* Bold, decided.

Kuhhorn (koo' - hōrn), *G.* Swiss "cow-
horn."

Kuh-kuk (koo' - kook), *G.* The cuckoo
used in toy symphonies.

Kuhreigen (koo' - rī - khēn), *G.* "Cow-
round-up." Vide **RANZ DES VACHES**.

kuit'-ra. Kitra.

Kunst (koonst), *G.* Art, skill. **K.-
fuge** (foo' - khe), *fuga ricercata*. Vide
FUGUE. **Künstler** (kīnst' - lēr). Ar-
tist. **K.-lied** (lēt). An art (as opp.
to a folk) song. **K.-pfeifer** (pfī' - fēr).
Street musician. **Kunstwerk der
Zukunft** (koonst' - vārk dēr tsoo' -
koonft). "Art work of the future."
A term given by Richard Wagner to
his theory of music.

ku'rum. Curved trumpet of the West-
ern Nile.

kurz (koorts), *G.* Short, detached,
staccato. **kürzen**. To abridge.
kurzer Mordent. Short mordent.
kurze Oktave. Short-octave. **kur-
zer Singesatz**. Cavatina. **Kür-
zung** (kūr' - tsoongk). Abbreviation.
Kürzungszeichen (tsī' - khen). Sign
of abbreviation.

kussir (kūs - sēr), *F.* Turkish instru-
ment.

Kyrie eleison (kē' - rī - ā ā - lā' - ē - sōn), *Gr.*
"Lord, have mercy (upon us)." Vide
MASS.

kyrielle (kē - rē - ēl), *F.* Litany.

kyr'riole. Old E. for Carol.

L

L Abbr. for *Left* (*G.*, *Links*). l. h.,
left hand. l', abbr. for *le* or
la, "the."

la, 1. Vide **SOLMISATION**. 2.
The note A (*F.* and *I.*). **la bemol**,
or **bemolle**, *ah*; **la dièse** (lā dī - ēz),
F., *ah*.

la (lā), *I.* and *F.* The.

labecedisa'tion. Vide **SOLMISATION**.

la'bial. Lipped (of flue-pipes). **La-
bialstimme** (lā - bi - āl' - shtim - mē), or
pfeife (pfī' - fē), *G.* Flue-stops.

labisa'tion. Vide **SOLMISATION**.

Labien (lā' - bi - ēn), pl., *G.* Pipes.

Labium (la' - bi - oom), *L.* and *G.* The
lip of a pipe.

lacrimando (lā - krī - mām' - dō), **laci-
mo'so**, *I.* Mournful.

Lacrimosa (lā - krī - mō' - sā), *L.* "Weep-
ing." An occasional part of the Re-
quiem.

Lade (lā' - dē), *G.* Wind-chest of an
organ.

Lage (lā' - khē), *G.* Position. 1. Of
a chord. 2. Of the hand in violin
shifts. **eng'e L.** Close harmony,
opposed to **weite** (vī' - tē), open.

Lagenwechsel (vēkhs - ēl), *G.* Shift-
ing.

lagnoso (lān - yō' - sō), *I.* Plaintive, dole-
ful.

lagrimando (lā - grī - mām' - dō), **lagri-
mo'so**, *I.* Weeping.

lah. Vide **TONIC SOL-FA**.

lai (lē), *F.* Lay, ditty.

lament'. Old name for harp music or
songs of pathos.

lamentabile (lā - mēn - tā' - bi - lē), **lamen-
tabilmen'te**, *I.* Mournful(ly). **la-
mentan'do**, **lamentevole** (lā - mēn -
tā' - vō - lē), **lamento'so**. Plaintive.

Lamenta'tions. Words from Jere-
miah sung at Vespers in Passion
week.

lampon (lām - pōn), *F.* Drinking-song.

lan'cers, *E.*, **lanciers** (lāns - yā), *F.* A
set of quadrilles.

Länderer (lēn' - dē - rēr), **Ländler** (lēt' -
lēr), *G.* Slow German or Austrian
waltz in 3-4 or 3-8 time, the last notes

- of each measure a dotted 8th and a 16th note.
- länderisch** (lën'-dër-ish), *G.* In the Ländler style.
- ländlich** (lënt'-lykh), *G.* Rural.
- Ländlerlied** (länt'-lēt), *G.* Rustic-song.
- landu** (län'-doo), *Port.* A Portuguese dance in duple time.
- landums** (län'-doooms), *Port.* Portuguese music of sentimental tone.
- lang** (läng), *G.* Long.
- langsam** (läng'-zām), *G.* Slow(ly), largo. **langsamer** (läng'-zām-ēr), Slower.
- language, languid.** In a flue-pipe a horizontal strip of metal or wood just inside the mouth.
- languendo** (län'-gwēn'-dō), **languen'-te**, **languido** (län'-gwē'-dō), *I.* Languishing. **languemen'te.** Languishingly.
- langnette** (län'-gēt), *F.* 1. The tongue of reed-pipes. 2. Pallet. 3. Key on a wind-instr. 4. Tongue carrying the quill of a jack.
- languid.** Vide **LANGUAGE**.
- lantum.** A large hurdygurdy with rotary bellows and reeds played by buttons.
- lapid'con.** A scale of flint-stones played with hammers; inv. by Baudry.
- largamente** (lär'-gä-mēn'-tē), Broadly, nobly. Vide **LARGO**.
- largando** (lär'-gän'-dō), *I.* Broadening, becoming largo (q. v.).
- large.** The longest note in ancient music equal to four breves (eight of our whole notes). Vide **NOTATION**.
- large** (lärzh), *F.* Broad, largo. **largement** (lärzh-män), Broadly.
- largetto** (lär'-gēt-tō), *I.* Not quite so slow as largo.
- larghezza** (lär'-gēd'-zä), *I.* Breadth, slowness. **larghissimo** (lär'-gīs'-sī-mō), Very slow.
- largo** (lär'-gō), *I.* Slow, noble, broad, usually taken as slower than **lento**. **L'assai** (äs'-sä'-ē), **I. di molto** (dē-mōl'-to), Very slow. **I. ma non troppo.** Slow, but not too slow. **I. un poco** (oon pō'-kō), Rather slow.
- larigot** (lär'-l-gō), *F.* 1. Shepherd's pipe. 2. A very shrill 1½-ft. stop.
- laringe** (lä-rēn'-jē), *I.* Larynx.
- larmoyant** (lärm-wä-yän), *F.* Weeping.
- lar'ynx.** Upper part of the trachea or wind-pipe; a human reed-pipe varying at will the tones of the voice.
- laud** (lä-oodh), *Sp.* Lute.
- laud, lauda** (lä'-oo-dä), *I. and L., I. pl. laude, L. pl. laudes.* 1. Hymn(s) of praise. 2. Vide **HORA**.
- Lau'da Si'on, Salvato'rem.** "Zion, praise the Saviour"; a sequence sung at the High Mass of Corpus Christi.
- laudis'ti, L.** Psalm-singers.
- Lauda'mus Te, L.** "We praise Thee." Part of the Gloria. Vide **MASS**.
- Lauf** (lowf), *G.* 1. Peg-box. 2. A run, a trill. **Lauffanz** (lowf'-tänts), A running dance, corante. **Läufe** (lī'-fē), Rapid divisions. **Läufer** (lī'-fēr), A run, trill, or shake.
- Launenstück** (low'-nēn-shtük), *G.* A voluntary.
- launig** (low'-nlykh), Humorous.
- lauréate** (lō-rä-ät), *F.* A winner of the Grand Prix de Rome (q. v.).
- laut** (lowt), *G.* 1. Loud. 2. A sound.
- lautlos** (lowt-lōs), Soundless, mute.
- Laute** (lowt'-ē), *G.* The lute. **Lautenist, Lautenschläger** (shlä'-khēr), or **spieler** (shpē-lēr), *G.* Lutenist.
- Lautenfutter** (foot-ter), **lautenkas-ten.** Lute-case. **Lauteninstrumente.** Instrs. whose strings are plucked. **L.-geige.** Viol. **L.-zug.** Lute compass. **L.-macher** (mä'-khēr), Lutemaker.
- läuten** (lī'-tēn), To toll, to sound.
- lavo'ta.** Old Italian waltz.
- lay.** Song.
- le** (lū), *F., le* (lä), *I., pl.* The.
- lead** (lēd). 1. The announcement by one part of a theme to reappear in others. 2. A sign giving the cue for the entry of the various parts of a canon, etc.
- leader.** 1. Conductor, director. In older times the first violinist was the actual conductor and is still called "leader" though he has lost his

function as conductor. 2. The first cornet (in bands). 3. The first soprano (in chorus).

leading. 1. *As a noun.* A melodic progression or tendency. 2. *As an adjective.* Guiding, compelling, characteristic, predominant. **1-chord.** The dominant. 1-tone, or note. The 7th degree of a scale (because it

leads in and demands the tonic).

1-melody. The chief melody.

leading-motive. A musical phrase or figure (as those in Wagner's operas), used as a sort of autograph or trademark of a certain character, mood or sentiment, and recurring whenever that character or mood is to appear or is remembered.

Leading-Motives.

BY GUSTAVE KOBBE.

OTHER composers before Wagner have used typical phrases to express some personal characteristic or idea, and have repeated them in a manner which suggests what is now termed a leading-motive. Such is the "*Idle fixé*" in Berlioz's "*Fantastique*" symphony; or the phrase in Weber's "*Euryanthe*" which occasionally even is spoken of as the "*Tomb Motive.*" I, however, have always considered that Beethoven in the use he made of the opening theme of his Fifth Symphony more nearly approached the leading-motive than any of Wagner's predecessors. The theme recurs with great variety of effect throughout the symphony, the second movement excepted. It is found as a mysterious threatening figure accompanying the second theme of the first movement, while in the Allegro, the scherzo of the symphony, it partakes of a joyous character, to reappear as a disturbing element in the finale. It has the plasticity of a leading-



motive, but it may be questioned whether Beethoven intended to use it for any other than a purely musical effect. In fact any suggestions Wagner may

have received from other composers were so slight that the leading-motive in the modern sense may unhesitatingly be said to be his invention. ¶ It is easier to say what a leading-motive is not, than to give it a fixed definition. The first idea to disabuse one's self of is that a leading-motive is anything like a label. The "Walhalla" motive in the "Ring of the Nibelung" is not a guide-post which reads "Walhalla to the right—3 miles"—nor does it even represent Walhalla as a pile of masonry. It expresses, in its simple yet lofty measures, the rulership of *Wotan*, the hegemonia of the gods. A leading-motive is a musical searchlight or X-ray which illuminates and enables us to look deep into every character, thought, mood, purpose, idea, and impulse in the drama. Even conscience itself does not escape Wagner. Witness how he lays it bare with his scalpel of leading-motives in the first meeting of *Siegfried* and *Hagen* in "Goetterdaemmerung" with the Curse Motive, which hints at *Hagen's* fell purpose, darkening the noble *Siegfried* Motive. The use of the Curse in this episode clearly foreshadows the death of the Volsung hero at *Hagen's* hand and lays the gloom of impending tragedy heavily upon the hearer's soul. ¶ How plastic a leading-motive may be, how closely welded to the ever-changing phases of the drama and how clearly it expresses them, the wonderful



variants of the motive of *Siegfried* the Fearless—the call *Siegfried* sounds on his silver horn—will show. Joyous and buoyant in its simplest form, it becomes when he takes leave of *Brünhilde* to sally forth in quest of adventure, heroically grand, and in the Death Music, that strain of triumphant mourning which thrills every hearer and stamps the episode as the greatest climax ever achieved in a musical work for the stage. Indeed, the whole scene is a triumph for the leading-motive idea, since here, as *Siegfried's* life-

less body is borne up on the mountain crest, the orchestra gives a musical epitome of his career by voicing successively the motives most intimately relating to him which have been heard in the cycle of music-dramas. ¶ But Wagner's use of leading-motives singly and in complex combinations according to the trend of the drama however interesting analytically would wholly have failed were not the motives themselves musically valuable. They are enunciated chiefly by the orchestra (which thus forms a constant commentary upon the proceedings of the stage) and they are considered by those who are in the van of musical opinion to have resulted in the most eloquent and sublime—if at times the most tedious—scores ever penned. To appreciate what a genius Wagner really was, it is only necessary to listen to the works of some of his imitators.

Liszt in his Symphonic Poems has adapted the leading-motive to instrumental music, in which respect Richard Strauss may be regarded as following him.

lean'ing note. Appoggiatura.

leap. 1. Skip. 2. In piano-playing a long jump for the hand. 3. A distance composed of several intermediate intervals.

Leben (lä'-bén), *G.* Life, vivacity. **lebendig** (lä'-bén-dikh), **lebhaft** (läp'-häft), *Lively.* **Lebhaftigkeit** (kít). Vivacity.


leçon (lä-sôn), *F.* Lesson, exercise.

ledger line, leger line. A short additional line above or below the staff, for notes too high or too low to be written on the staff. 1. 1. are counted away from the staff, the nearest being the first. **ledger space.** The space between two 1. 1.

leere Saiten (lä-ré zî'-ten), *G.* Open strings.

legabile (lä-gä'-bî-lä), **legan'do**, *I.* Legato.

legare (le-ga-re). To bind, or tie.

legato (lä-gä'-tô), *I.* "Bound." In a smooth, connected manner, opposed to staccato, and indicated by a slur, or **legato-mark** (*G.*, **legato-bogen**) thus, . **L. touch.** A touch prolonging the tone, till it exactly connects with the next. **legatissimo.** Exceedingly legato.

legatura (lä-gä-too'-rä), *I.* 1. A slur. 2. Syncopation. 1. *di voce.* Vide **LIGATURE** (2).

legend, légende (lä-zhänd), *F.*, **Legende** (lä-gén'-dê), *G.* A composition in romantic or narrative style. **im Le'gendenton**, *G.* In the romance manner.

leger. Vide **LEDGER.**

leger (lä-zhâ), **legère** (lä-zhâr), *F.* Light, nimble. **legèrément** (män). Lightly. **legèreté** (lä-zhâr-tä). Agility.

leggenda (lêd-jên'-dä), *I.* A legend. **leggeramente** (lêd-jêr-ä-mên'-te), **leggermen'te**, *I.* Lightly. **leggeranza** (lêd-jêr-än'-tsä), **leggerezza** (lêd-jêr-êd'-zä). Lightness.

leggiadro (lêd-jä'-drô), **leggiadramen'te**, *I.* Graceful(ly).

leggiere (lêd-jä'-rê), **leggiere, leggieramen'te, leggiermen'te**, *I.* Light(ly). **leggierezza** (lêd-jê-rêd'-zä). Delicacy.

leggieruco'lo. Rather light.

legno (län'-yô), *I.* Wood. col. 1. To be played with the back or wood of the bow.

Lehrer (lä'-rêr), feminine **Lehrerin**, *G.* Teacher, master.

- Leich** (lĭkh), *G.* A lay.
- Leichenmusik** (lĭ'-khĕn-moo-zĕk'), *G.* Funeral-music. **Leichenton** (tŏn). A lugubrious sound.
- leicht** (likht), *G.* Light, easy, facile.
- L. bewegt** (bĕ'-vākht), (a) delicately swift. (b) agitatedly. **Leichtheit** (hit), **Leichtigkeit** (lĭkh'-tĭkh-kit). Lightness, facility. **leichtfertig** (fĕr-tĭkh). Light(ly), careless(ly).
- Leidenschaft** (lĭ'-dĕn-shāft), *G.* Passion. **leidenschaftlich** (lĭkh). Passionate.
- Leier** (lĭ'-er), *G.* A lyre. **L.-kasten** (kást'en). A hurdygurdy. **Leiermädchen** (māt'-khĕn). A girl who plays on a hurdygurdy. **Leiermann** (mān). A male player of a hurdygurdy. **Leierorgel** (lĭ'-ēr-ōrkĕ-ĕl). Hand-organ. **Leierspieler** (shpĕ-lĕr). One who plays on a lyre.
- Leine** (lĭ'-nĕ), *G.* A line on the staff.
- leise** (lĭ'-zĕ), *G.* Low, soft, gentle. **L. wie für sich** (vĕ für sĭkh). Softly, as if to one's self.
- Leitakkord** (lĭt'-āk-kōrd), *G.* A harmony progressing naturally to another, as the dominant. **Leitmotiv** (lĭt'-mō-tĕf). Leading-motive (q. v.). **Leitton** (lĭt'-tŏn). The leading note.
- Leiter** (lĭ'-tĕr), *G.* 1. Leader. 2. "Ladder," the scale of any key.
- leitereigen** (lĭ-tĕr-ĭkh'-n). Proper and peculiar to a key, opposed to foreign notes which are **L.-fremd** (frĕmt).
- lene**. Old term for a note sustained, while other parts move.
- leno** (lā'-no), *I.* Weak, feeble, faint.
- lenezza** (lā'-nĕd'-zā). Gentleness.
- lent** (lān), *F.* Slow. **lentement** (lānt-mān), *F.* Slowly. **lenteur** (lān-tūr'). Slowness, delay.
- lento** (lĕn-tān-dŏ), *I.* Retarding.
- lento** (lĕn'-tŏ), *I.* Slow; usually considered between andante and largo.
- L. assai**, **L. di molto** (dĕ-mōl'-tŏ), **L. lento**. Very slow. **lentissimo**. Extremely slow. **lentamen'te**, **lenten'te**. Slowly. **lentezza** (lĕn-tĕd'-zā). Slowness.
- lessar**. Minor, as the **L. third**. **L. appoggiatura**. Vide **APPOGG.**
- L. barbiton**. The kit. **L. comma**. The diaschisma.
- lesson**. A piece of two or three movements for the harpsichord or pianoforte, often combined into a suite.
- lesto** (lĕs'-tŏ), *I.* Lively. **lestissimo**. Very quick. **lestezza** (lĕs-tĕd'-zā), *I.* Agility.
- letterale** (lĕt-tĕ-rā'-lĕ), **letteralmen'te**, *I.* Literal(ly). Exactly as written.
- letter-name**. A letter designating a tone, key, etc., as a, b, c. Letter-notation is old as the Greeks.
- lento** (lā-oo'-tŏ), *I.* Lute.
- leva** (lā'-vā), *I.* Lift, release, *si leva il sordino*, "lift the mute"; *si levano i sordini*, "release the dampers."
- levé** (lū'-vā'), *F.* Up-beat.
- levet**. A blast of a trumpet; reveille.
- levezza** (lĕ-vĕd'-zā), *I.* Lightness.
- levier pneumatique** (lĕv-ĭ-ā'-nū-mā-tĕk'), *F.* The pneumatic lever.
- leziosamen'te** (lā-tsi-ŏ), *I.* Affectedly.
- lezioni** (lĕd-zĭ-ŏ'-nĕ), *I.*, pl. Lessons.
- Leyer** (lĭ'-ēr), *G.* Lyre.
- L. H.** Abbr. for "left hand."
- liaison** (lĕ-ĕz'-dŏn), *F.* 1. A bind or tie. 2. Vide **LIGATURE**. 2. 3. **L. d'harmonie** (dār-mŏ-nĕ). Syncopation.
- L. de chant** (dū-shān). Sostenuato singing.
- libero** (lĕ'-bĕ-rŏ), **liberamen'te**, *I.* Free(ly), unrestrained(ly).
- libitum**, *L.* Pleasure, will. **ad libitum**. At the pleasure of the performer, who may decide tempo, expression, etc., or even omit the section so marked.
- librement** (lĕbr-mān), *F.* Freely.
- libret'to**. The text of an opera, oratorio, etc. **libret'tist**. A writer of such texts.
- l'cence** (in *F.* lĕ-sāns), **licenza** (lĕ-chĕn'-tsā), *I.* A deviation from the rules. **con' alcuna** (āl-koo'-nā) **licenza**. With some freedom.
- liceo** (lĕ-chā'-ŏ), *I.* Lyceum; academy.
- lich-** (lĭkh), *G.* Suffix, equivalent to "like," or "-ly."

lich'anos, *Gr.* Vide **LYRE**.

lié (lē-ā'), *F.* Smooth(ly), legato. **lié coulant** (koo-lān). Slurred but flowing.

Liebeslied (lē-bēs-lēt). Love-song.

Liebesflöte. A flute-stop. **Liebhäber** (lēp'hä-bēr). Amateur.

lieblich (lēp'lykh). Lovely, charming. **Lieblüchgedacht** (gē-däkh't). A stopped-diapason organ register.

Lied (lēt), pl. **Lieder** (lē-dēr), *G.* Loosely, any song; technically, a song (as opposed to the ballad or **Strophenedlied**), in which the text predominates over merely melodic rights, and the music interprets, rather than disregards, the words. Such a song in which each stanza has special music is often called **durchkomponiert** (doorkh-kôm-pō-nēr-tēs), or one "composed all through."

Lied (or **lieder**) **ohne Worte** (ō-nē vōr-tē), *G.* Song (or songs) without words. **Lied form** (fōrm). The form, or theme of a song. **Liedchen** (lēt-khēn). A short song. **Liederbuch** (bookh). A song or hymn-book. **L-bund** (boont). A society of singers.

L-cyclus (tsē-kloos). A cycle of songs. **L-dichter** (dīkh-tēr). A song-writer. **L.-kranz** (krānts). Glee-club. **L.-kreis** (krīs). A "wreath" of songs. **L.-sammlung** (zām-loongk). Collection of songs.

L.-sänger (zēng'ēr). A ballad-singer. **L.-spiel** (shpēl). An operetta. **L.-sprache** (sprā-khē). Words adapted to songs. **L.-tafel** (tā-fēl). "Song-table"; a glee-club of male voices. **L.-tänzer** (tēf-lēr). Glee-singers. **L.-tanz** (tānts). A dance with songs.

lier (lēr), *Dutch*. A lyre.

ligare (lī-gā-rē), **ligato** (lē-gā-tō). Vide **LEGARE**, **LEGATO**.

Ligatur (lē-gā-toor'), *G.*, **ligatura** (lē-gā-too'-rā), *I.*, **lig'ature**, *E.* (pron. in *F.* lē-gā-tūr'). 1. A succession of notes sung to one syllable or in one breath, or played with one stroke of the bow. 2. A tie. 3. A syncopation. 4. In old music a succession of

notes sung to one syllable. Vide **NOTATION**.

ligne (lēn'-yu), *F.* A line. 1. **additionnelle** (ād-dēs-yū-nēl), or **ajouté** (ā-zhoo-tā'), or **postiche** (pōs-tēsh), or **supplémentaire** (sūp-plā-mān-tār'). A ledger line.

lig'neumpsalte'rium, *L.* Xylophone.

limite (lē-mī-tē), *I.* Limit.

lim'ma, *Gr.* An interval in Greek music, less by a comma than a major semitone.

linea (lē-nē-ā), *I.* A line of the staff.

line. One of the five lines making up the staff (q. v.). **added**, or **ledger line**. Vide **LEDGER**.

lingua (līn'-gwā), *I.* 1. The tongue in a reed. 2. The reed itself.

Lingualpfeife (lēn-goo-āl-pfī-fē), *G.* A reed-pipe.

lin'gula, *L.* Glottis.

Linie (lē-nē), pl. **Linien**, *G.* Line(s).

Linien-system (lē-nē-ēn-zēs-tām). The staff.

lining-out. The old practice of reading out one or two lines of a hymn before singing them.

li'ninga. The supporting strips glued to the ribs of violins, etc.

link (līnk), **links** (līnks), *G.* Left.

linke Hand (hānt). The left hand.

li'nos, *Gr.* 1. A rustic air. 2. A dirge.

lip, *E.*, **Lippe** (līp'-pē), *G.* 1. The flat surface above or below the mouth of a flue-pipe. 2. Vide **EMBOUCHURE**.

Lippenpfeife. A flue-pipe.

lira (lē-rā), *I.* 1. The Greek lyre. 2. In 16th-18th cent. a viol, hence, 1. **barberi'na**. A small viol inv. by Doni in 17th century. 1. **da braccio** (dā brāt-shō). Obsolete instr. like the tenor viol, with seven strings.

1. **da gam'ba**. An instr. held between the knees and having 12 to 16 strings. 1. **dop'pia**. Double lyre.

1. **grande** (grān-dē). A viol with six strings, formerly used in Germany.

1. **pagana** (pā-gā-nā), 1. **rustica** (roos-tī-kā), 1. **tedesca** (tē-dēs-kā). A hurdygurdy.

lire (lēr), *F.* To read.

- liressa** (lě-rēs'-sā). A bad lyre.
- lirico** (lě-rī-kō), *I.* Lyric.
- lirone** (lě-rō'-nē), *I.* The large bass viol with 24 strings.
- liscio** (lě'-shō), *I.* Smooth.
- lispelnd** (līs'-pēlnt), *G.* Lispering.
- l'istesso** (lēs-tēs'-sō), *I.* The same.
- litanei'a**, *Gr.*, **litanie** (lě-tā-nē'-ā), *L.* and *I.*, **litanie** (lī-tā-nē'), *F.*, **Litanei** (lě-tā-nī'), *G.*, **lit'any**, *E.* A solemn form of supplication, the minister offering prayers, to which the congregation add "Lord have mercy." *Kyrie eleison* is the lesser *I.*
- lit'teræ significa'tivæ**, *L.* Letters of doubtful meaning, used in neumatic notation.
- lit'aus**, *L.* A kind of trumpet.
- liuto** (lě-oo'-tō), *I.* A lute.
- livre** (lēvr), *F.* A book; & *à l'ouvert* (oo-vär). At first sight.
- livret** (lě-vrā), *F.* A libretto.
- lo** (lō), *I.* The.
- Lobgesang** (lōp'-gē-zāng), **Loblied** (lōp'-lēt), *G.* A hymn of praise.
- Loch** (lōkh) *in der Stimme*, *G.* "Hole in the voice," used of that part of a register where certain tones are weak or wanting.
- loco** (lō'-kō), *I.* "Place." 1. A word nullifying *diva* or *all ottava*, and meaning that the notes are to be played as written, not an octave higher or lower as before. 2. A sign for a violinist to return to his original position, form or shift.
- Locrian** (lō'-krī-ān), **lokrisch** (lō'-krīsch), *G.* Vide **MODES**.
- lo'geum**, *L.* 1. A stage. 2. A motet.
- Logier'ian system**. The system of instruction of John Bernard Logier, including class-work, harmony, etc., and use of the chiroplast.
- lombardo**. A dance of Lombardy.
- long**, **longa**, *L.* An obsolete note half the length of the *large*, or equal to four of our whole notes. **long double**. An old character equal to four breves. *As adjective*, **long appoggiatura**. An accented app. of a single note forming part of the theme, and borrowing half the length of the next note. *I.*
- drum**. The bass-drum of military bands. 1. **mordent**. A mordent of four notes. 1. **roll**. A drumbeat to arms. 1. **spiel**. An ancient long and narrow Icelandic bow instrument.
- longue pause** (lōng'-pōz), *F.* A long pause.
- lontano** (lōn-tā'-nō), *I.* Distant, remote. *da l.* At a distance. **lontananza** (lōn-tā-nān'-tsā). Distance.
- loop**. 1. The vibrating part between 2 nodes. 2. The chord binding the tail-pieces of violins, etc., to the button.
- Lösung, fortschreitende** (fōrt-shrī-tēn-dē-lä'-zoongk), *G.* Resolution.
- loud pedal**. Vide **DAMPER**.
- lourde** (loord), *F.* Heavy. **lourdement** (māh). Heavily.
- loure** (loor), *F.* 1. An old *F.* bagpipe, thence; 2. A slow dance in 6-4 time, strongly accented.
- louré** (loo-rā'), *F.* Smooth(ly), legato.
- lœuvre** (loovr), *F.* Applied to an air, called "L'Amiable Vainqueur," a favourite of Louis XIV.; thence a dance.
- lu'dus**, *L.* Play. **ludi moderator**. Organist. **ludi spirituali**. Miracle-plays.
- lugubre** (loo-goo'-brē), *I.* Lugubrious, sad.
- luinig**. A plaintive song of the Hebrews sung by the women at work.
- lul'laby**. A cradle-song.
- lu-lu**. The Chinese official laws of music.
- lundu** (loon'-doo), *Port.* A Portuguese dance in duple time.
- lunga** (loon'-gā), pl. **lunghe** (loon-ge). *I.* Long, prolonged.
- luogo** (loo-ō'-gō), *I.* Same as **LOCO**.
- lur** (loor), *Dan.* 1. A birch-bark instr. similar to the alp-horn. 2. A prehistoric curved and conical bronze instr. 5 to 7 feet long, with cupped mouthpiece, and, instead of a bell, a circular flat plate, ornamented with bosses and bronze tassels.
- lusing**. An abbr. of **lusingato**.
- lusingando** (loo-sēn-gān'-dō), **lusingan'te**, **lusingato** (gā'-to), **lusing-**

ghevole (gä'-vô-lë), *I.*, **lusinghiere** or **o** (gi-ä'-rë). Coaxing **lusinghevolmen'te**. Insinuatingly, persuasively.

lustig (loos'-tikh), *G.* Merry, cheerful.

Lustlied (loost'-lët), *G.* A gay song.

lute (lüt, not loot), *E.*, **lut** or **luth** (lüt), *F.* A very ancient string instr. now obsolete except in the small form of the mandolin and the modified form of the guitar. It was pear-shaped, and had a neck with fretted finger-board. The stringing was various; the largest form having paired strings tuned in unisons, and, besides, a series of strings that did not cross the finger-board but were played upon as a bass. This form required a double neck and was called a **theorbo**, **arch-lute**, or **chitarrone**. The strings, sometimes as many as 13 pairs, were played as in the guitar. Lute-music was written in tablature. Lute-players were called **lutists**, **lutera**, **lutaniasts**, **lutenists**, or **lutinists**. A lute-maker was a **luthier** (lüt-yä), a name also given then, and now, to violin-makers. The trade and its product are called **lutherie** (lüt-rë). **lutina**. A small lute, or mandolin.

luttuoso (loot-too-ô'-sô), **luttuosamen'te**, *I.* Mournful(ly).

Lyd'ian, *E.*, **lydisch** (lët'-ish), *G.* Vide **MODES**. **Lydian chant**. A chant of a sorrowful, melancholy style.

Lyon catlins. Thick bass-strings.

lyre (lir in *E.*; in *F.* lër), **lyra** (lë'-râ), *L.*, *I.*, and *G.* 1. A most ancient instr. consisting of a sound-box or board with 2 long curved arms carrying a cross-bar from which descended, across a bridge, the 3 to 10 strings, struck with a plectrum. On the 8-stringed lyre, the strings were thus named, beginning nearest the body: **hy'pate** (hî'-pä-të) (the lowest in tone), **parhy'pate**, **lich'anos**, **me'se**, **par'amese**, **trite** (trë'-të), **paranete**, **nete** (nä'-të). The largest lyre was the **cithara**, the treble was

the **chelys**. A large 20-stringed instr. on which octaves were played was the **magadis**. 2. The modern **lyra** is a rebec, and various bow-instrs. have been called **lyres**, or **lyre-violas**, since the 14th cent.; some have a double neck or **bijuga** like the **theorbo** (Vide **LUTE**), including the **lyra di braccio** (brät'-chô) or arm-viol and **archeviole di l.**, or **l. doppia**. The **l. di gamba** is a leg-viol. 1. **barbarina**. An old instr. resembling the guitar, but played with the bow. 1. **hex'achordis**, *Gr.* A six-stringed lyre. 1. **mendico'rum**, *L.* "Beggars' lyre," a hurdygurdy. **Lyra-sänger** (zëng'-ër), or **-spieler** (shpë'-lër), *G.* Performer on the lyre. 3. The modern **Stahlspiel**.

lyr'ic, **lyr'ical**, **lyrisch** (lir'-ish), *G.* "Fitted to be sung to the lyre," hence used of subjective moods, usually brief and enthusiastic as opposed to narrative, dramatic, or epic. **lyric drama** is opera. **lyric tragedy**. A tragic opera. 1. **comedy**. Comic opera. 1. **opera**. A ballad opera.

M

M Abbr. of **Messo**, **Metronome**, **Mano**, **Main**; m. f., for **Messo-forte**; m. p., **Messo-piano**; m. v., **Messo-voce**.

M. M. Abbr. for **Maelzel's Metronome** (q. v.).

ma (mä), *I.* But; as **allegro ma non troppo**, quick, but not too much so.

machalath (mä'-kä-läth), *Heb.* A term employed in the Psalms, supposed by some to mean a flute, but by others to indicate familiar tunes.

machête (mä-shë'-të), *Port.* A small guitar with 4 strings, tuned d'-g'-b'-c'.

mach-icotage (mäsh-î-kô-täzh), *F.*, **macicota'ticum**, *L.* Embellishment added to the **cantus firmus** of plainchant, customary in France in the 18th cent. The clergy alone sang the embellished or **machicotée** (mäsh-î-kô-tä) plain-song, and were

called **machicots** (māsh-i-kō) or **macicico'nici**. The choir sang the *cantus firmus* without embellishment (si'ne macicota'tico).

machine-head. A rack and pinion appliance to be used in place of ordinary tuning-pegs.

machol (mā-kōl), *Heb.* Instr. supposed to be either string or pulsatile.

Madre, alla (āl'-lā mād'-rē). "To the Mother." Used of hymns to the Virgin.

madriale (mā-drī-ā'-lē), *I.* Madrigal. **madrialet'to**. A short madrigal.

madrigal (in *F.* mād-rī-gāl; in *G.* mād-rī-hāl'), **madrigale** (mād-rī-gāl'-ē), *I.* 1. Loosely, a short amorous or pastoral lyric. 2. Strictly an unaccompanied chorus in from 2 to 8 parts, based on a *cantus firmus*, and written with elaborate counterpoint. Beginning in Italy in the 15th cent. it spread all over Europe. **madrigales'co**, *I.* Pertaining to the madrigal.

maësta (mā-ās'-tā), **maëstade** (mā-ās-tā-dē), **maëstate** (tā'-tē), *I.* Majesty, grandeur. **maëstevole** (tā'-vō-lē), **maëstevolmen'te**, **maësto'so**, **maëstosamen'te**. Majestic(ally), noble (nobly).

maestria (mā-ās-trē-ā), *I.* Mastery, skill.

maestro (mā-ās'-trō), *fem.*, **maestra** (mā-ās'-trā), *I.* Master. **m. al cembale**. A conductor, since he formerly sat at the harpsichord. **m. al piano**. Pianist of an orchestra. **m. del coro**. Master of the choir. **m. di camera**. Conductor of chamber-music. **m. di canto**. A singing-master. **m. di cappella** (dē-kāp-pēl'-lā). 1. Chapel-master. 2. Conductor.

mag'adis, *Gr.* 1. Vide **LYRE**. 2. 16th cent. name for monochord.

mag'adizing. A vocal performance in octaves.

mag'as, *Gr.* 1. Bridge. 2. Fret. 3. Vide **MAGADIS**, 2.

Magazinbalg (mākh-ā-tsēn'-bälkh), *G.* Reservoir-bellows.

maggiolata (mād-jō-lā'-tā), *I.* A song in praise of May.

maggiore (mād-jō'-re), *I.* "Greater," major.

maggot. An impromptu fantasy.

magistrale (mā-jis-trā'-lē), *I.* Vide **MAESTRALE**.

Magnificat, *L.* A part of the Vespers from "Magnificat anima mea Dominum," My soul magnifies the Lord.

main (mān), *F.* The hand. **m. droite** (drwät). Right hand. **m. gauche** (gōsh). Left hand. **m. harmonique** (mā-nār-mün-ēk). Harmonic hand.

maitre (mētr), *F.* A master, a director. **m. de chappelle** (shā-pēl). Chapel-master; conductor; director of a choir. **m. de musique** (dū mū-zēk'). Musical director, or teacher.

maitrise (mēt-rēz), *F.* A music-school connected with a cathedral.

majestà (mā-yās-tā'), *I.*, **majesté** (mā-zhēs-tā), *F.* Majesty. **majestueux** (mā-zhēst-yū'). Majestic. **majestätisch** (mā-yēs-tā'-tish), *G.* Majestic.

ma'jor, *E.*, **majeur** (mā-zhūr), *F.* "Greater," as opp. to minor ("less"), and used of intervals greater by a semitone than the minor (though less by a semitone than the augmented); hence, those major chords and major scales and keys in which major intervals predominate. **m. triad**. One with a major 3d and perfect 5th. **m. cadence**. One ending on a *m. triad*.

Mai (māl), *G.* Time, as *zum ersten M.*, for the first time.

malagueña (mā-lā-gwān'-yā), *Sp.* A fandango.

malanconia (mā-lān-kō-nē-ā), **malinconi'a**, *I.* Melancholy. **malenco'nico**, **malincol'ico**, **malinco'nico**, **malinconio'so**, **malincono'so**, **malinconicamen'te**, *I.* In a melancholy style.

mama (mā'-mā), *I.* In drum-music the right hand.

manca (mān'-kā), *I.* The left.

mancando (mān-kān'-dō), *I.* Decreasing and retarding.

manche (mānsh), *F.* Neck (of a violin, etc.).

mandolin(e) (mǎn'-dō-līn), *E.*, **mandolino** (mǎn-dō-lē'-nō), *I.* A small lute with fretted neck, and paired strings played with a plectrum. The compass *g-g'''*. The Neapolitan (*mandolino napolitano*) has 4 pairs tuned *g-d'-a'-e''*; the Milanese (*m. lombardo*) has five or six pairs tuned *g-c'-a'-d''-e''*, or *g-b-c'-a'-d''-e''*. **mandolinata** (ǎ'-tǎ). To be played with mandolin-like effect. **mando'la**, **mando'ra**, **mando're**. A large mandolin.

mangeot (mǎh-zhō), *F.* A piano à claviers renversé.

manico (mǎn'i-kō), *I.* Neck (of violin, etc.).

man'ichord, *E.*, **manichord'ium**, *L.*, **manichord'on**, *Gr.* An old term for various string instrs. **Manichordiendraht** (drāt), *G.* Wire for the manichord.

maniera (mǎ-nī-ā'-rǎ), *I.*, **manière** (mǎn-yǎr), *F.* Manner, style. **m. affettata** (ǎf-fēt-tǎ'-tǎ), *I.* Affected delivery. **m. languida** (lǎn'gwī-dǎ), *I.* A languid style.

Manier (mǎ-nēr'), pl. **Manieren** (mǎ-nē'-rēn), *G.* Grace(s), embellishment(s).

man'ifold fugue. One with two or more subjects.

Männerchor (mēn-nēr-kōr), *G.* Male chorus. **Männergesangverein** (gē-zāng'-fēr-īn). A male choral society. **Männerstimmen**. Male voices.

mano (mǎ'-nō), *I.* The hand. **m. destra** (dās'-trǎ), **m. dritta** (dī-rīt'-tǎ), or **dritta** (drit'-tǎ). The right hand. **m. sinistra** (sī-nēs'-trǎ). The left hand.

man'ual, *E.*, **Manual** (mǎ-noo-āl'), *G.*, **manuale** (mǎ-noo-ā'-lē), *I.* and *L.* 1. Key-board of an organ. 2. A digital, especially **man'ual-key**. **mannal'iter**. Without pedals, "on the manuals alone." **M.-koppel**, *G.* A coupler connecting one manual with another. **m.-mente** (mǎ-noo-āl-mēn'-tē), *I.* Manually. **M.-untersatz** (oon-tēr-zǎts), *G.* A 32-ft. stop.

manubrio (mǎ-noo'-brī-ō), *I.*, **Man-**

ubrien (mǎ-noo'-brī-ēn), pl., *G.* The handle(s) by which a stop is drawn. **M. koppel**. A draw-stop collar.

marcan'do, **marcato** (mǎr-kǎ'-tō), *I.* Marked, accented. **marcatissimo**. Very strongly marked.

march. A composition to accompany marching. There are two kinds, the *quick m.* or *quickstep*, and the solemn processional, *funeral* or *dead m.* Usually in 4-4 time, the *m.* may be in 2-4, 3-4 or 6-8 time. The march usually includes a second part, or trio, and a repetition of the first subject. The second part is often lyrical rather than rhythmic. The cadence for the quick step in the American army is 120 to the minute.

marche (mārsh), *F.* 1. A march. 2. A progression, as **m. harmonique** (ār-mūn-ēk).

marcia (mǎr'-chǎ), *I.* A march. **m. funèbre** (foo-nǎ'-brē). Funeral-march. **marcia'le**, or **marziale** (mǎr-tsi-ā'-lē), or **alla m.** In march-style. **marciata** (mǎr-chǎ'-tǎ). A march.

marked. Accented.

mark. A sign. **cadence-m.** Vide **CHANT**. **harmonic-m.** Vide **HARMONIC**. **metronomic-m.** Vide **METRONOME**. **expression-m.** Vide **EXPRESSION**. **tempo-m.** Vide **TEMPO**.

markiren (mǎr-kē'-rēn), *G.*, **marquer** (mǎr-kǎ), *F.* To mark, emphasize. **markirt** (mǎr-kērt'), *G.*, **marqué** (mǎrkǎ'), *F.* Well marked. **marquez un peu la mélodie** (mǎr-kǎ' ũn pē lǎ mǎ'-lē-dē'), *F.* "Emphasize the melody slightly."

Marsch (mārsh), pl. **märsche** (mǎr'-shē), *G.* March(es). **märschartig** (mārsh-ār-tīkh). In the style of a march.

Marseillaise, **la** (lǎ mǎr-sē-yēs), *F.* The French national anthem, written and composed by Capt. Rouget de Lisle, April 24, 1792, and called by him "Chant de guerre de l'armée du Rhin," but first popularized by, and always named after, the soldiers from Marseilles.

marteau (mār-tō), *F.* 1. Hammer, in piano-action. 2. Tuning-key.
martelé (mār-tē-lā'), *F.*, **martellato** (mār-tē-lā'-tō), **martellando**, *I.* Strongly marking the notes, as if hammering.
martellement (mār-tē-lān'), *F.* 1. Played with the acciatura. 2. In old music a mordent.
marziale (mār-tāl-ā'-lē), *I.* Vide **MARZIA**.
mascherata (mā-skē-rā'-tā). Masquerade.
maschera (mā-skā-rā), *I.* A mask.
Maschinen (mā-shē-nēn), *G.* Pistons. Vide **VALVE**. **M.-pauken**. Kettle-drums with a mechanical adjuster of pitch.
mask, *E.*, **masque** (māsk), *F.*, **Maschenspiel** (mās-kēn-shpēl), *G.* A spectacular entertainment usually allegorical and dramatic, with music. Very elaborately done in Elizabethan times.
mass. In the R. C. service, that portion accompanying the consecration of the Host. Before this service, those not permitted to take part are dismissed with the words, "Ite missa est" (vide **ITE**)—hence, by corruption, the name "mass." The service up to the dismissal was called "Mass of the catechumens," that after it, "Mass of the faithful" (*Missa fidelium*). A mass without music is **low m.**; with music **high m.** The musical service is as follows: 1. The **kyrie**, (a) Kyrie Eleison, (b) Christe Eleison, (c) Kyrie Eleison. 2. The **gloria**, or **doxology**, (a) Gratias agimus, (b) Qui tollis, (c) Quoniam, (d) Cum sancto spiritu. 3. The **credo**, (a) Et incarnatus, (b) Crucifixus, (c) Et resurrexit. 4. The **sanctus**. Benedictus and Hosanna. 5. The **agnus dei**, and Dona Nobis. These divisions are named from the first words of their text (which will be found translated under the separate heads). The **short m.** is that of the Protestant Church, which uses only the **kyrie** or the **gloria**.

Masses have been written in all elaborations from simple unison to fullest counterpoint and to choral works in from 8 to 32 parts with orchestral accompaniment. (Vide **PALESTRINA** in the B. D.)
Mass (mās), *G.* Measure, time.
mässig (mēs-sikh), *G.* 1. Moderato, moderate(ly). 2. As a suffix, "appropriate to," as *klaviermässig*, etc.
massima (mās-sī-mā), *I.* The "greatest." 1. A whole note. 2. Augmented intervals. 3. A maxim. Vide **NOTATION**.
master chord. The dominant. **m. fugue**. An elaborate fuga ricercata.
m. note. The leading-tone. **m.-singer**. Vide **MEISTERSINGER**.
Measure (mā-zoo'-rē), *G.*, **Masure(c)** (mā-zoo'-rēk), *Pol.*, **Masurka** (mā-zoor'-kā), *G.* Vide **MAZURKA**.
matachin (mā-tā-chēn'), *Sp.* A grotesque Merry Andrew dance.
mat'alan. A small Indian flute.
matassins (mā-tās-sān), *F.* 1. Matachin. 2. The dancers of it.
matelotte (māt-lôt), *F.* Sailor's horn-pipe.
matinare (mā-tī-nā'-rē), *I.* To sing matins.
matinata (mā-tī-nā'-tā), *I.* Morning serenade.
mat'ins. The first morning service in the R. C. Church. Vide **HORÆ**.
Maultrommel (mowl'-trōm-mēl), *G.* A Jew's harp. **M.-t.-klavier**. Melodicon.
max'im(a), *L.* Vide **NOTATION**.
Mazourk (mā-tsoork'). **Maz(o)urka** (mā-tsoor'-kā), **mazur** (ma-tsoor'), **Mazur'ca**, **Mazurek** (mā-tsoo'-rēk), **Mazurka** (mā-tsoor'-kā; pl. **Mazurke**, mā-tsoor'-kē), *G.* **mazurka**, *E.* (mā-zoor'-kā). A Polish national dance of whimsical mood; in triple time with the 3d beat variously treated.
m. d. Abbr. of Main Droite, right hand.
me. Vide **TONIC-SOL-FA**.
mean. Inner, as tenor, or alto (of voices); as the *d* or *a* strings (of a violin). **mean clef**. Tenor clef. **mean-tone system**. Vide **TEMPERAMENT**.

measurable. Vide **MENSURABLE**.

measure. 1. The unit of rhythm, corresponding to the metrical foot and including the notes between two bars; each measure has one and only one major accent. Vide **TIME**. 2. Loosely for tempo. 3. A stately dance as the **passy m.**, a cinque-pace. **measure-note**, the typical standard note of a measure, as the 8th note in 3-8 time. **measure-rest.** Vide **REST**. **mécanisme** (mā-kān-ēzm), *F.* Technic.

Mechanik (mē-kā'-nēk), *G.* 1. Action. 2. Machine-head. 3. The mechanism of fingering and wrist-action. 4. Technic.

mechanism. 1. Action. 2. Finger and wrist action.

medesimo (mē-dā'-sī-mō), **medes'mo**, *I.* The same. **m. tempo.** The same time, as before.

médial. 1. Concerning the Mediant. 2. Intermediate or secondary (of accent). Vide **CADENCE**.

médiant, médiate (mā-dī-ānt), *F.*, **mediante** (mā-dī-ān-tē), *G.* and *I.* 1. The third note of the scale. 2. One of the 3 pivotal tones of a mode, midway between final and dominant.

mediation. Vide **CHANT**.

medius. Vide **ACCENTUS ECCL.**

medley. A conglomerate of unrelated and usually familiar tunes.

Meertrumpete (mār-trôm-pā'-tē), **Meerhorn**, *G.* Sea-trumpet.

mehr (mār), *G.* More. **m. chörig** (kā-rikh). For several choruses. **mehrfach** (mār-fākh). Manifold, of an interval, a canon, or a compound stop. **mehrstimmig** (shtim'-mīkh). For several voices. **Mehrstimmigkeit durch Brechung** (kīt-doorkh-brēkh-oongk). Polyphony that consists only of broken chords.

Meister (mī'-stēr), *G.* Master. **M. fuge** (foo'-ge). A ricercata fugue. **M.-gesang** (gē-zāng'). Minstrel-song. **M.-sänger** (zēng-ēr), or **singer** (zīng-ēr). A member of the singing guild founded at Mainz in the 14th cent. and lasting till 1839 at

Ulm. Wagner's opera describes their strict and elaborate rules or **Tabulatur**. (Vide **Stories of the Operas**, "Die Meistersinger.") **Meisterstück** (shtük). Masterpiece.

melancolia (mā-lān-kō-lē'-ā), *I.*, **mélancolie** (mā-lān-kō-lē'), *F.* Melancholy.

mélange (mā-lānz), *F.* A medley.

melisma, *Gr.* 1. A vocal embellishment or run. 2. **melismatic song.** That in which one syllable is sung to many notes, opposed to **syllabic song**.

melode (mā-lō'-dē), or **melodia** (mā-lō-dē'-ā), *I.* 1. Melody. 2. A stop much like the clarabella.

melo'deon. Vide **AMERICAN ORGAN**.

melod'ic interval, or step. One in which the tones are taken in succession, as opposed to **harmonic**, in which they are simultaneously taken.

melo'dica. A tiny pipe-organ with compass of 3½ octaves, inv. 1770, by Stein, of Augsburg.

melodico (mā-lō'-dī-kō). Cantando.

melod'icon. A key-board instr., inv. by Riffel, in Copenhagen, the tones produced from tuning-forks.

melod'ics. Theory of melody.

mélodie (mā-lō-dē), *F.* Melody, air. **m. bien sentie** (bī-ān sān-tē'). The melody well accented.

mélodieuse (mā-lōd-yüz). Melodious.

mélodieusement (mān). Melodiously.

Melodik (mē-lō'-dēk), *G.* Vide **MELODICS**.

melo'diograph. Melograph.

melo'dion. A key-board instr. with range of 6 octaves inv. by Dietz, of Emmerich, the tone produced by tuned steel bars pressed by a rotating cylinder.

melodio'so (mē-lō-dī-ō'-so), *I.*, **melodisch** (mē-lō'-dīsh), *G.* Melodious.

melodista (mā-lō-dēs'-tā), *I.*, **mélodiste** (mā-lō-dēst), *F.* Melodist.

Melodistik (mē-lō-dēs'-tēk), *G.* Melodics.

melo'dium. 1. American organ. 2. Alexandre organ.

mel'odrama, *E.*, **Melodram** (mä'-lō-drām), *G.*, **mélodrame** (mä-lō-drām), *F.*, **melodramma** (mä-lō-drām'-mä), *I.* 1. Originally opera. 2. Spoken drama accompanied with instr. music, hence the music accompanying action. 3. A play of sensational nature.

mel'ody. 1. A tune. 2. A succession of tones, rhythmically and symmetrically arranged, as opposed to harmony, a combination of simultaneous tones. 3. The leading part. **leading m.** A principal melody.

me'lograph. A piano inv. 1827, which recorded what was improvised. Many attempts of this sort have been made, the most successful an electric *m.*, the *Phonautograph*, by Fenby, of England, recording after the manner of telegraphy. This record cut into cardboard is run through a key-board attachment, the *melotrope*, to reproduce the music.

mel'ologue. Recitative and music.

mel'oman, *Gr.*, **mélomane** (mä'-lō-män), *F.*, **Melomaniac**, *E.* A passionate lover of music. **me'lomania** (mä-lō-mä-nē), *F.*, **mel'omany**. Music mania.

melopea (mä-lō-pä'-ä), *I.*, **mélopée** (mä-lō-pä), *F.* The art of melody.

mel'ophare. A lantern with oiled music paper sides for use in serenades.

mel'opiano. A device inv. 1870 by Caldera, of Turin, for giving the piano power to increase the volume of a sustained tone. A treadle works small hammers acting rapidly on the strings.

mel'oplaste (mél'-ō-pläst). Pierre Galius's simplified method of teaching the rudiments by singing popular airs and pointing the place of the notes on the staff, and by using two metronomes for beats and measures.

melopoea (mē-lō-pē'-ä), *Gr.* Art of Composition.

Melos (mä'-lōs). Melody. Used by Wagner for the melody, also the entire implied harmony, the musical idea. Vide **RECITATIVE**.

mel'otrope. Vide **MELOGRAPH**.

même (mēm), *F.* The same. **à la m. tempo**. In the original tempo.

men (män), *I.* Abbr. of **meno** before a vowel. **men allegro**. Less quick. **menéstrel** (mü-näs-trél'), *F.* Minstrel. Vide **TROUBADOUR**.

menétrier (mü'nä-tri-ä), *F.* A minstrel or rustic musician. Vide **TROUBADOUR**.

meno (mä'-nō), *I.* Less; not so fast. **m. mosso**. Less speed.

Mensur (mēn-zoor'), *G.* Measure, of time, intervals, scale of pipes, and sizes of instr. strings, etc.

men'sura, *L.* Measure, time.

men'surable, *E.*, **mensural** (mēn-zoo-räl'), *G.* The original plainchant was in notes of equal duration; in the 12th cent. the old square notes were modified and given a "measurable" value. The first **mensurable notes** were the *maxima*, *longa*, *brevis* and *semibrevis*; in 1300, the *minima* and *semiminima* were added. In the 15th cent. white notes displaced the black, which were chiefly used for smaller values. The music so written, or **mensurable music**, was governed by many complicated laws. Vide **NOTATION**.

mente (mēn'-tē). Mind. **alla m.** Improvised.

menuet (mü-noo-ä'), *F.*, **Menuett** (mēn-oo-ët'), *G.*, **menuetto** (mä-noo-ët'-tō), *I.* Minuet.

mer'ula, *L.* A set of pipes in water producing a warbling tone.

me'ris, *Gr.* The 6th part of an octave.

mesau'lion, *Gr.* Symphony, ritornello.

mēs'cal. A Turkish instr. of twenty-three cane pipes, each giving three different sounds.

mescolanza (mēs-kō-län'-tsä), *I.* A medley.

me'se, **me'son**, *Gr.* Vide **CHART OF GREEK MODES** and **LYRE**.

me'sotonic. 1. Mean-tone. Vide **TEMPERAMENT**. 2. Vide **LYRE**.

mes'sa, *I.* A mass.

messa di voce (mēs'-sa dī vō'-chē), *I.*

The gradual swelling and diminishing of a tone; to attack and swell is **formare il tuono** (fōr-mā'-rē ēl too-ō'-nō); to sustain loudly is **fermare il t.** (fēr-mā'-rē); to diminish is **finire** (fē-nē'-rē) *il t.*

messanza (mēs-sān'-tsā), *I.* Quodlibet (q. v.).

messe (mēs), *F.*, **Messe** (mēs'-sē), *G.* A mass.

mes'sel, *Arab.* "Measure." The Arabian method of reckoning intervals, the lower notes receiving greater values than the higher because the vibrating portion of the string which produces them is longer.

mesto (mās'-to), *I.* Melancholy. **mes-to'so**. Sad.

mesure (mū-zūr'), *F.* Measure. **à la m.** In time. **m. à deux temps** (dū tāñ). Common time. **m. à trois temps** (trwā tāñ). Triple time. **m. demi** (d'mē). Half measure.

met. Abbr. of Metronome.

metal (mā-tāl'), *Sp.* Strength, compass of the voice.

metallico (mē-tāl'-lī-kō), *I.* (Of a voice) "metallic" in a good sense, clear, ringing, hence **metal'lo**, "metal."

metamor'phoses. Variations.

meter, or metre, *E.*, **mètre** (mētr), *F.*

In music as in verse, the arrangement of rhythmic units, or measures. The **m.** of hymns is classified by the number of syllables to a line, the metrical foot and the number of lines to a stanza. In Iambic **m.** are common **m.** (C. M.), 4 lines alternately 8 and 6 syllables long; common particular, or **hallelujah m.** (C. P. M.), 886886; long **m.** (L. M.), 4 lines of 8 syllables; long particular **m.** (L. P. M.), or long **m.** six lines, 6 lines of 8; short **m.** (S. M.), 6686; short particular **m.** (S. P. M.), 668668; stanzas of 8 lines are called **double** (C. M. D.; L. M. D.; S. M. D.). Other line-lengths are **sevens** and **sixes** (7676), **tens** (four 10's), **hallelujah** (666688, or 66664444). In trochaic **m.** are **sixes** (four 6's), **sixes** and **fives** (6565), **sevens**

(four 7's), **eights** and **sevens** (8787).

In Dactylic **m.** are **eights**, **eights**, **sevens** and **fours**, etc.; **elevens** (four 11's), and **elevens** and **tens** (11, 10, 11, 10), etc. Classic and French metres depend on *quantity* or length of syllables, instead of on their stress or accentuation as with us. Vide **FOOT**.

method, *E.*, **méthode** (mā-tōd), *F.*, **metodo** (mā'-tō-dō), *I.* A course of instruction; classification; system.

Metrik (māt'-rēk), *G.* Metrical art. **metrisch** (mēt'-rīsh). Metrical.

metro (mā'-tro), *I.* and *Sp.* Metre.

Metrometer (mē-trō-mā'-tēr), *G.*, **métromètre** (mā-trō-mētr), *F.*, **metro-metro** (mā-trō-mā'-trō), *I.* Metronome.

met'ronome, *E.*, **Metronom** (mā-trō-nōm'), *G.*, **métronome** (mā-trō-nūm), *F.*, **metronomo** (mā-trō-nō-mō), *I.* A pendulum worked by clock-work, and weighted below; provided with a movable slide, and so graduated that its rate of vibration per minute can be fixed by the slider; with the slider at 60 it beats 60 times a minute, etc. It moves with an audible click; the **bell-metronome** has also a bell which rings every third or fourth, etc., beat. Perfected by Winkel it was put on the market by Maelzel (vide B. D.), and is called **Maelzel's metronome** (abbr. M. M.). It is useful as a composer's indication of the standard time of a composition; hence the **metronome-mark**, thus M. M. ♩-90, means a rate for quarter notes equal to 90 per minute, as indicated by the slider set at 90. It is used also to beat time for students. It is made also in watch-form as a **pocket m.**

met'rum, *L.* Metre.

Mette (mēt'-tē), *G.* Matins.

metter la voce, *I.* Same as **messa di voce**.

mettere in musica (mēt'-tē-rē īn moo'-zī-kā), *I.* To set to music.

mettez (mēt-tā), *F.* "Draw (a stop)."

mettre d'accord (mētr dāk-kōr), *F.* To tune. **m. en musique** (āñ-mū-

- zēk). To set to music. *m. en ré-pétition* (rā-pā-tēs'-yōn). To put in rehearsal.
- met'zilloth, metzilltheim, Heb.** Cymbals.
- mezz.** Abbr. of Mezzo.
- mezzo** (mēd'-zō), *I.* Medium, half.
- m. aria.* Vide *ARIA PARLANTE*. *m. bravura.* Moderate difficulty. *m. forza* (fōr'-tsā). Moderately loud. *m. manica* (mā'-nī-kā). The half-shift. *mezzana* (mēd'-zā-nā). Middle string of a lute. *m. orchestra.* Half the string-band. *m. voce* (vō'-chē), *I.* Half the voice, with moderate tone. *m. forte* (fōr'-tē). Moderately loud. *m. piano* (pī-ā'-nō), *I.* Rather soft. *m. soprano.* A voice lower than soprano, higher than contralto. **mezzo soprano clef.** The C clef on the second line, in old church-music or madrigals. The treble, or soprano, clef now supplies its place. *m. staccato.* A little detached. *m. tenore.* A low tenor voice, nearly barytone. *m. tuono* (too-ō'-nō), *I.* A semi-tone.
- m. f.* Abbr. of mezzo forte.
- m. g.** Abbr. of main gauche (left hand).
- mi** (mē), *I.* and *F.* 1. The note E. *mi bémol* (bā'-mōl). E flat. *mi dièse* (dī-ēr'). The note E sharp.
2. Vide *SOLMISATION*. 3. The 3d of the scale. *mi contra fa est diabolus in musica*, "mi against fa is the devil in music," was the mediæval ob-jurgation against the tritone (q. v.), mi being B natural in the hard hexachord, fa being F in the natural hexachord. *mi-rē-ut.* Vide *OCTAVE*.
- mi'crophone.** An instr. for the magnifying of sounds.
- mid-c., or middle c.** *c'* (vide *PITCH*), because it is in the centre of the piano and between the treble and bass staves.
- middle voices.** Tenor and alto.
- mignon** (mēn-yōn), *F.* 1. Favourite, pet. 2. Delicate.
- militaire** (mīl-y-tār), *F.*, *militare* (mē-lī-tā'-rē), *I.*, *militairement* (mīl-y-tār-mān), *F.*, *militarmen'te*, *I.* Martial(ly).
- Militärmusik** (mē-lī-tār'-moo-zēk'). Military band or music.
- military band.** An orchestra for out-of-doors, substituting for stringed instrs. additional and more powerful clarinets, and using saxophones, cornets, etc., freely.
- milote** (mē-lō'-tē), *Sp.* An Indian dance.
- mi'modrama, E., mimodrame** (mē-mō-drām'), *F.* Pantomime.
- minacciando** (mē-nāt-chān'-dō), *minaccievole* (chā'-vō-lē), *minaccio'so*, *minaccievolmente*, *minaccio'samente.* Threatening(ly).
- minagghinim** (mī-nāngd'-gī-nīm), *Heb.* A table over which was stretched an iron chain and a hempen cord through balls of wood or brass; striking against the table they made a ringing sound.
- minder** (mīnt'-ēr), *G.* Minor, less.
- mineur** (mē-nūr'), *F.* Minor.
- min'im, minima** (mē'-nī-mā), *I.*, *minime* (mīn-ēm'), *F.* A half-note. Vide *NOTATION*.
- Minnedichter** (mīn'-nē-dīkh'-tēr), *M.-sänger* (zēng-ēr), *M.-singer* (zēng-ēr), *G.* From the 12th to the 14th century a German troubadour of noble birth celebrating pure love in song (*Minne-gesang*). The singers wrote both words and music, singing and playing on the arpanetta or the viol. Their festivals of contest are reproduced in Wagner's "Tannhäuser." They were less formulaic than their successor the "Meistersinger." In the opera of the latter name, Wagner (vide "Stories of the Operas" in this book) shows Walter the Minnesinger in conflict with the dogmas of the Meistersinger.
- mi'nor, E., minore** (mē-nō'-rē), *I.* "Smaller," of intervals, etc., as opposed to *major*. Vide *INTERVAL, MAJOR, MODE, SCALE*. *m. tone.* The lesser whole tone, 10:9. *m. triad.* One with minor 3d and perfect 5th.
- min'streis.** Singers, usually of a servile or vagabond class, sometimes acting as attendants on the trouvères and troubadours (q. v.), and generally play-

- ing the rebec. negro m. One who gives an imitation (usually remote) of the songs, dances, etc., of the American negro.
- minue** (mē-noo-ā'), *Sa*. A minuet.
- minuet** (mīn-ū-ēt'), *E.*, **minuetto** (mē-noo-ēt'-tō), *I.* A stately and deliberate dance (originating probably in Poitou in the 17th century) in triple time, with gallant and amorous spirit. As one of the most important music-forms, it contains usually a principal subject and a trio each in contrasted sections. Appearing first as a movement in the suite and partita it became a part of the sonata and symphony, Beethoven substituting for it the Scherzo, and Tchaikovsky, in one case, a Viennese waltz. **minuet-tina** (tē'nā), *I.* A little minuet.
- miracle, miracle-play.** Vide **MYSTERY**.
- mi-re-ut.** Vide **OCTAVE**.
- miscel'la, L.** Mixture-stop.
- mise de voix** (mēz-dē-vwā'), Vide **Messa DI VOCE**.
- miserere** (mē-zē-rā'-rē), *L.* First word of Psalm LI. beginning **miserere mei, domine**, "Pity me, Lord." Hence a setting of this Psalm sung in the R. C. service for the dead, and during Holy Week.
- misericordia** (mē'-zā-rī-kōr'-dī-ā), *L.* A **miserere**.
- miak'in.** A little bagpipe.
- mis'sa, L.** and *I.* A mass (q. v.).
- m. brevis.** Short mass. **m. can'on-ica.** A canonical mass. **m. can'ta'ta.** Chanted mass. **m. pro defunc'tis.** "Mass for the dead." Requiem. **m. solen'nis.** High mass.
- mis'sal, E., missa le, L., Missel** (mīs'-sēl), *G.* The mass-book containing the forms of the year.
- misshällig, or misshellig** (mīs-hēl'-līkh), *G.* Discordant. **Misshällig-keit** (kīt). Dissonance. **Missklang** (klāng). Discord. **missklingen** (mīs-klīng-ēn), **misslauten** (low-tēn). To be discordant. **Misslaut** (lowt). Discordant sound. **Miss-lautend** (low-tēnt). Dissonant, dis-
- cordant. **misstimmen** (shtīm'-mēn). To put out of tune.
- misterio** (mīs-tā'-rī-o), **mistero** (mīs-tā'-rō), *I.* Mystery. **misterio'so, misteriosamen'te.** Mysterious(ly).
- mistichanza** (mēs-tī-kān'-tsā), *I.* Quodlibet (q. v.).
- mis'to, Gr.** Mixed. Vide **MODS.**
- misura** (mē-soo'-rā), *I.* Measure. **misurato** (mē-soo-rā'-tō), *I.* In strict time.
- mit** (mīt), *G.* With, by.
- Mitklang** (mīt-klāng), *G.* Resonance. **mitklingende Töne** (mīt-klīng-ēnt-ē tā'-nē). Overtones.
- Mitlaut** (mīt-lowt), *G.*, **Mitlauter** (mīt-low-ter). Concord, consonance.
- mitlauten.** To sound with.
- mitleidsvoll** (mīt-lits-fōl), *G.* Compassionate.
- Mittel** (mīt-tēl), *G.* Middle, half. **mittel c. (tsā).** Middle C. **Mittel-kadenz** (kā-dēnts'). A half-cadence. Vide **CADENCE**. **Mittel-laut** (lowt). Middle sound. **mittelmässig.** Indifferent. **M.-stimme** (shtīm'-mē). Inner part.
- mixed.** Vide **CADENCE**. **m. canon.** Vide **CANON**. **m. chorus, etc.** One with both male and female voices. **m.** in organ, the mixture-stops.
- mix'olydian.** Vide **MODS.**
- mixt'ure, E., mixtu'ra, L., Mixtur** (mēx-toor'), *G.* A compound flue-stop consisting of 2 to 6 ranks of pipes, giving 2 to 6 harmonics of any tone. The **m.** is auxiliary only, usually sounding only the octave and the fifth, and aiming to brighten the foundation-stops. Ancient **m.**'s had from 8 to 24 ranks, the result doubtless being atrocious discord.
- mobile** (mō'-bil-lē), *I.* Facile, impulsive, fickle.
- moderato** (mō-dē-rā'-tō), *I.* Moderate, in time. **moderatis'simo, or m. assal** (ās-sā'-ē). In very moderate time. **moderamen'te.** Moderately. **moderanza** (rān'-tsā), **moderazione** (rā-tsī-ō'-nē). Moderation.
- moderna, alla** (āl'-lā mō-dēr'-nā), *I.* In the modern style.

Modes.

BY THE EDITOR.

PERHAPS the most graphic definition of modes to the modern mind would be :—overlapping portions of the C major scale : or successive octave-stretches along the white keys of the pianoforte. *Ecclesiastical modes* were the Middle Age perversion of the *Greek Modes*. While overthrown by Nineteenth Century scales and tonality, traces of their influence persevere, and many of the old chants still in use in the Roman Catholic and Anglican services are more or less exact specimens of the capabilities of the modes. The Twenty-first Century will probably qualify and develop our own system of keys out of shape and recognition. The complete overthrow of the ideas of tonality and modulation of the earlier part of the Twentieth Century is indeed even now beginning. We are already over the doorsill of the nullitonic or omnitonic harmonies, and the multitude of accidental sharps and flats and naturals required to notate the highly chromatic music of our day renders inevitable some radical change in the system of keys ; meanwhile, the obsolete modal systems have at least a keen historical interest and importance. There is place here for only an allusion to a few of the salient points. Full statement of the details and the controversies on them would fill a large library. ¶ Though the Greeks properly gave music a very high place in their educational system, they were too much engrossed in theories, rules, and restrictions to build up large material. Their musical resources were of the slenderest. While their noble tragedies were exactly Wagner's idea of opera, the music to which they were set seems to have been of the most limited range and variety ; and furthermore, absolutely lacking in harmony even in the Middle Age sense. ¶ The Greek system differs from ours in being all of a minor tendency, in having the notes named downwards, and in paying attention only to melody and not at all to chords. The white piano keys from *c'* (just above middle C) to the E an octave below, represent their oldest and central mode, the Dorian. By remembering that all these steps are whole tones except the two semitones from *c'* to *b* and F to E, and by representing a whole step by a (+) and a half step by a (—), it will be seen that this Dorian mode descends by the following steps, + + — + + —. These make two similar groups of three steps or four notes, which were called *tetrachords*. The word chord with them meant "string" not "harmony," for their whole music took its rise from their lyre, a stiff and limited, unfretted instrument of many poetical associations but stunted in practical possibilities. The pattern of tetrachord (+ + —) into which this Dorian mode divided was called the Dorian tetra-

Chart of the Greek Modes.

Nete = highest.
Paranete = next highest.
Trite = third.
Paramese = next the middle.
Mese = middle.

NOTE. {
Tetrachordon Hyperboleon.
 ("Highest Tetrachord.")
Tetrachordon Diezeugmenon.
 ("Disjoined Tetrachord.")
Nete.
Paranete.
Tetrachordon Synemmenon.
 ("Conjoined Tetrachord.")
Mese.
Tetrachordon Meson.
 ("Middle Tetrachord.")
Tetrachordon Hypaton.
 ("Lowest Tetrachord.")
Lichanos = forefinger-tone.
Parhypate = next to the low-
 est.
Hypate = lowest.
Proslambanomenos ("The Added Tone.")

Nete.
Paranete.
Trite.
Nete.
Paranete.
Trite.
Paramese.
Bz *Trite.*
Mese.
Lichanos.
Parhypate.
Hypate.
Lichanos.
Parhypate.
Hypate.

$a^1 + g^1 + f^1 - e^1 + d^1 + c^1 + b$ \times $a + g + f - e + d + c - B \times A$

$\times + + - + + -$ + 6. Hyper-phrygian (or Locrian) $a^1 - a$.
 $\times + - + + -$ + + 7. Hypo-phrygian (or Ionian) $g^1 - g$.
 $+ - + + -$ + \times 8. Hyper-lydian ($g^1 - g$).
 $- + + -$ + + \times 9. Hypo-lydian ($f^1 - f$).
1. Dorian ($e^1 - e$) (=Hypo-
mizo-lydian). $+ - \times + + + -$
2. Phrygian ($d^1 - d$). $+ - + + + + - +$
3. Lydian ($c^1 - c$). $- + + + \times + +$
4. Mizo-lydian ($b - B$). $\times + + + - + + -$
5. (Æolian or) Hypo-dorian ($a - A$). $+ + - + + - + \times$

The whole steps are indicated by + ; the half-steps by — ; the Diæxuxis is indicated by \times .

chord. They superimposed on the top note *e'* a similar tetrachord of the tones *a'*, *g'*, *f'*, *e*, and added below another *e*, *d*, *c*, *B*. To these they added the low *A* as a supplementary (in Greek *proslambanomenos*). The outer couples of tetrachords overlap. Between the middle two is an imaginary line of separation (*diazeuxis*). Each of these was therefore a "disjunct" (*diazengmenon*) tetrachord. The "complete system" (*systema teleion*) of two octaves (*a'* down to *A*) was divided thus into four tetrachords, each of them given the name which (with its English translation) is shown in the chart herewith. For purposes of modulation they laid across the middle of this system an overlapping or "conjunct" (*synemmenon*) tetrachord in which the *b* was flattened, *d'*, *c'*, *b_b*, *a* (+ + -). ¶ The octave from *e'* down to *E* was, as already stated, called the *Dorian mode*. Other portions of the *systema* were given other names, *d* to *D* being called the *Phrygian*, *c'* to *C* the *Lydian*, and *b* to *B* the *Mixo-Lydian*. ¶ They conceived a way of extending these octaves by duplicating one of the tetrachords below (in Greek "*hypo*"). Thus, if the upper tetrachord (*e'* to *a*) of the *Dorian mode* be transferred an octave below, and fastened to the lower tetrachord, we shall no longer have *e'*, *d'*, *c'*, *b*, *a*, *g*, *f*, *e*, (+ + - + + -) but *a*, *g*, *f*, *e*, *d*, *c*, *B*, *A*, which also is + + - + + -, with the added step + (*proslambanomenos*). This is called the *Hypo-Dorian mode*. ¶ The *Phrygian*, *Lydian*, and *Mixo-Lydian* modes do not descend by the same whole and half steps as the *Dorian*, but as follows: *Phrygian* (+ - + + + - +), *Lydian* (- + + - + + -), *Mixo-Lydian* (+ + + - + + -). It will be found, however, that these modes are capable of the same *hypo*-treatment, thus making two more modes, *Hypo-Phrygian* and *Hypo-Lydian*,—for the *Mixo-Lydian* (*b* to *B*) being too low to add a tetrachord beneath, it is added above, giving *e'* to *e*, which is identical with the *Dorian*. The principal note (*tonic*) of the regular modes was the top note. Each *hypo*-mode kept for its chief note the chief note of the original (or its octave). The names and ranges of these seven modes with two others added later are shown in the chart, which shows also the names (and their translations) given each note and each tetrachord. ¶ With this system as a foundation and with the use of the conjunct tetrachord and its *b* flat as an entering wedge, the Greeks gradually added several notes above and below their *systema*, and inserted half steps between the full steps until they acquired a complete chromatic scale on which they transposed their scales with much melodic freedom. Harmony, of course, they did not have. These transposed scales were not named like the original modes from their chief notes, but were given the name of the scale whose steps they resembled. By making use of the + and - , or other signs for indicating half or whole steps, it is easy to plot out the steps of any scale and find its prototype and its name in the

original modes. ¶ The Greek notation was by letters and symbols. It is too complicated to explain here. ¶ A method of manipulating their scale melodically may be mentioned. The tetrachords as described were called diatonic, but in the Dorian e, d, c, b, if the d were omitted, the tetrachord became e — c, b, and was called the *older enharmonic*. A later plan was to keep the d, but lower it by half a tone (that is, to tune the d string to c sharp), making the four strings e, c \sharp , c, b. This was the *chromatic* genus. A still later plan, called the *newer enharmonic*, was to tune the d to a pure third with the e, making the tetrachord e, c, c, b; the two c strings differing slightly in tone (see the word *comma*). ¶ This group of three tones, c, c, b, or c \sharp , c, b, was the *pyknon* (plural *pykna*). Other variations in the treatment were called *chroai* (colourings). Definite melodies were given definite names, a melody being a *nomos* (i. e., arrangement, order, or setting). ¶ Upon this false, but elaborate, system, enormous ingenuity was spent, and appalling complexity and scholarship of a kind were made possible, to the delight of the typical theorist. In respect of melody the Greek modes offered far more freedom than the church modes, which, however, possessed the modern invention of harmony.

ECCLESIASTICAL MODES.

Music, along with all the other early Christian arts, borrowed largely from the Greeks, but rejected their warmth and ornate sophistication for a stark rigidity. ¶ Early church musicians took the Greek modes as best they could understand them, making as many mistakes as was usual in the degenerate classicism of those times. The Byzantine school perverted Greek music and passed it along, as it had done with painting and architecture. The range and the chromatic graces of later Greek melody were deserted for a heavy march through one octave of one key. Furthermore, the scale was considered now as ascending, instead of descending. ¶ St. Ambrose is traditionally credited with establishing four modes for church music. From these St. Gregory was believed to have derived four new modes. The original four are called *Authentic*, i. e., “governing,” or “chief.” The latter four are called *Plagal*, i. e., “oblique” or “inferior.” To these were added other modes, some of them being denied a right to exist. As with all the old Greek modes, all the church modes are to be found on the white keys of the piano; no chromatic was allowed except, finally, b flat, which was admitted to avoid the forbidden tritone and the diminished fifth. A melody that did not stray out of its octave mode was called *perfect*; one that did not use all of its range was *imperfect*; one that overstepped its octave was *superfluous*; one that used up both a mode and its plagal was in a *mixed mode*. ¶ Greek names were used for the church modes, but with

DICTIONARY OF TERMS

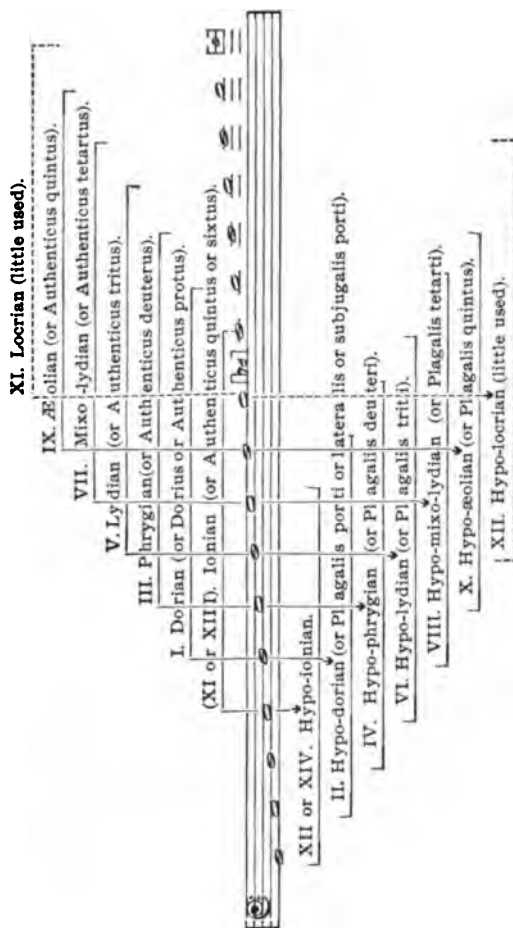
203

AUTHENTIC MODES, OR MODI AUTHENTICI.

Each authentic mode is connected with its plagal by a line through the key-note or finalis of both.

PLAGAL MODES, OR MODI PLAGALES.

Chart of the Church Modes.



many differences from the old nomenclature. ¶ An authentic mode is based on its *Final* or lowest note ; the next most important note, usually a fifth or a third above, is its *dominant*. A plagal mode is found a fourth below its authentic, and the *final* of the authentic serves also for the plagal. The dominant of a plagal is a third below that of its authentic (save where it falls on b, in which case c is used). ¶ Curiously enough, the two modern keys which we think of as white keys, c major and a minor, were not added until the sixteenth century, and then as the Ionian and Æolian modes. ¶ Besides many impressive hymns the church modes have been unconsciously allowed to fit many popular modern tunes. It is not hard to test the mode-ship of any air. First, if necessary, bring the melody into a range requiring no key-signature. If it now contains any accidentals save b flat, it is not in any of the modes. Otherwise note the tone on which the air ends. This will be the *final* of its mode. If this is the lowest, or almost the lowest note used, and if the melody does not soar higher than an octave above it, the air is in an *authentic* mode. If the final is in approximately the centre of the melodic range, and if the range does not exceed the fifth above, or the fourth below, it is in a *plagal* mode, or it may be in a *mixed mode*. The name of the final indicates the mode. The airs "God save the King" (or "America") and the "Blue Bells of Scotland" are *authentic* melodies. The "Old 100th" and "Eileen Aroon" are *plagal*. "Jock o' Hazeldean" is in a *mixed mode*. ¶ Much of the music in the old church modes is as shocking to the modern sense of tonality as our modern music would seem anarchistic to an old master. Superb treasures were given to immortality in those stiff and arbitrary forms. Yet, after all, the modes deserve their eternal obsolescence. They were unsatisfactory and arbitrary in their own day. They are hopelessly inappropriate to the modern musical ideas and ideals. The majestic beauties of some of their results are but as the impressive fossils of earlier evolution. Their fate should warn us against stolid satisfaction with our own musical system.

modesto (mō-dās'-tō), **modestamente**.

Modest(ly).

modification. Temperament (q. v.).

modificazioni (mō-dē-ft-kā-tsi-ō'-ne),
I., pl. Slight alterations.

modinha (mō-dēn'-ā), *Port.* A short song.

mod. Abbr. of Moderato.

modo (mō'-dō), *I.* and *Sp.* Mode, scale, style.

modto. Abbr. of Moderato.

modolare (mō-dō-lā'-rē), **modulare**

(mō-doo-lā'-rē), *I.* To modulate.

modulan'te. Modulating.

mod'ulate, *E.*, **moduler** (mōd-ū-lā), *F.*
To effect a modulation.

modula'tion. 1. Change of key, tonality, or mode (usually to a related key by means of chords on the dominant of the new major, or on the leading-tone of the new minor key). The *m.* may be *transient*, *transitory*, or *passing*, when it leads to still a third key or back to the first ;

- it may be *final* when it establishes a new tonality. *enharmonic m.* is that by means of enharmonic (q. v.) changes of notation. 2. *Obsolete.* Melodic, or rhythmic measurement, inflection.
- modula'tor.** Vide TONIC-SOL-FA.
- modulatore** (mō-doo-lā-tō'-rē), *I.* 1. Singer. 2. Tuner.
- modulazione** (mō-doo-lā-tsi-ō'-nē), *I.* Modulation.
- moduliren** (mō-doo-lē'-rēn), *G.* To modulate.
- mo'dus, L.** Key, mode, scale.
- möglich** (mäkh-lykh), *G.* Possible. so rasch wie m. (zō-rāsh-vē). As fast as possible.
- mohinda** (mō-ēn'-dā). A short Portuguese love-song.
- Mohrentanz** (mō-rēn-tānts), *G.* Morisco.
- moins** (mwān), *F.* Less.
- moll** (mōl), *G.* Minor. **Mollakkord**, or **Molldreiklang.** Minor chord or triad, etc.
- molla** (mōl'-lā), *I.* A key (of the flute), etc.
- moll'e, L.** Soft. 1. Vide "B." 2. Used of the hexachord f-d in which b flat was substituted for the older b natural. 3. Minor.
- molle** (mōl), *F.* Soft, delicate.
- mollemente** (mōl-lē-mēn'-tē), *I.* Softly, gently.
- mol'lis, L.** Vide MOLLE.
- Molltonart** (mōl'-tōn-ärt), *G.* Minor key. **Molltonleiter** (li-tēr). Minor scale.
- moltisonante** (mōl-tē-sō-nān'-tē), *I.* Resounding, very sonorous.
- molto** (mōl-tō), *I.* Much, very. *di m.* Extremely. *m. adagio.* Very slow. *m. allegro.* Very quick, etc.
- momen'tulum, L.** A 16th rest.
- momen'tum, L.** An 8th rest.
- monau'los, Gr.** An ancient beak-flute.
- monocordo** (mō-nō-kōr'-dō), *I.* mon'-ochord, *E.* monochorde (mōn-ō-kōrd), *F.* 1. An instr. of one string with a movable bridge, for determining intervals and pitch. 2. Marine trumpet. 3. A clavichord. 4. A German 1-stringed zither with fretted finger-board and resonance-box. 5. a **monocordo** = "on one string," i. e., with the soft (or **monochord**) pedal down.
- monferina** (mōn-fē-rē'-nā), *I.* Lively dance in 6-8 time.
- monodia** (mō-nō-dē'-ā), *I.* **Monodie** (mōn-ō-dē'), *F.* and *G.* Monody.
- monod'ic.** For one voice; or with one voice predominant.
- monodra'ma, monodrame** (drām). A musical drama with only one actor.
- mon'ody.** Homophony.
- monophon'ic.** Homophonic.
- monoph'onous.** Producing but one tone, as the drum.
- mon'otone.** 1. Uniformity of sound. 2. Recitation on one tone.
- Monotonie** (mō-nō-tō-nē'), *G.* Monotony.
- monot'onous.** Monophonus; lacking variety.
- montant** (mōn-tān), *F.* Ascending.
- monter** (mōn-tā), *F.* 1. To string. 2. To tune. 3. To put an instr. together. 4. To ascend.
- montre** (mōātr), *F.* The pipes (usually the diapason) erected and "shown" at the front of the organ.
- Moor'ish drum.** A tambourine.
- Moralitäten** (mōrāl-ī-tā'-tēn), *G.* **moralités** (mō-rāl-ī-tā'), *F.* **moralities, E.** Allegorical moral plays of the middle ages, a later form of the mysteries.
- morbidezza** (mōr-bi-dēd'-zā), *I.* Luxurious delicacy.
- morceau** (mōr-sō), *F.* A "piece." 1. A short composition. 2. A phrase.
- m. d'ensemble** (dān-sāñbl). A piece harmonised for voices. **m. de genre** (dū zhāñr). Characteristic piece.
- mordant** (mōr-dān), *F.* A trilled grace (q. v.).
- mor'dent, E., Mordent', G., mordente** (mōr-dēn'-tē), *I.* A grace (q. v.), *long, short, or inverted.*
- moren'do, moriente** (mō-rī-ēn'-tē), *I.* Dying away; diminishing in volume and speed.

moresca (mô-rēs'-kă), *I.*, moresque (mô-rěsk), *F.* Moorish dance with jingling anklets and clashing swords.

Morgengesang (môr'gen-gě-zāng), *M.* **lied** (lēt), *G.* Morning song. **M.-ständchen** (shtěnt'-khěn). Morning serenade.

morisco (mô-rēs'-kô), *I.* Moorish. Vide **MORESCA**.

mo'risk. Morris-dance.

mormoramen'to, *I.* A murmur. **mormorando** (răn-dô), *mormorevole* (ră'-vô-lě), *mormoro'so*. Gently murmuring.

morrice-dance, **morris-dance**, **morriske-dance**. An English country-dance of supposedly Moorish origin in 4-4 time, the dancers wearing ankle-bells and grotesque costumes.

mort (in *F.* môr). A tune at "the death" of the game.

mosso (môs'-sô), *I.* "Moved," rapid. **molto m.** Very fast. **meno m.** Less fast, etc.

mostra (môs'-tră), *I.* A direct.

mot (mô), *F.* A note or strain on the bugle.

motet(t), *E.*, **Motette** (mô-tět'-tět), *G.*, **motet** (mô-tă), *F.*, **motet'to**, *I.* 1. An almost always unaccompanied vocal composition contrapuntally developed, and using biblical text; a sacred madrigal. 2. Loosely, an anthem.

mote'tus, *L.* 1. A motet. 2. An obscure mediæval term.

motif (mô-tět'), *F.* Motive, subject.

motion. Progression. 1. Of a single part by degrees (**conjunct m.**), or by skip (**disjunct m.**). 2. Of two parts relatively considered; **contrary** or **opposite** if one ascends as the other descends; **oblique**, if one is stationary while the other progresses; **parallel** or **consecutive**, if both move in the same direction by the same interval; **similar**, if both move in the same direction by unequal intervals (the latter terms are loosely used as synonymous); **mixed**, if, in the case of several parts, two of the above motions occur simultaneously between different parts. 3. **perpet-**

ual m. Vide **PERPETUAL**. 4. **pulse-motion**. That in which the prevailing tone-length is that of the standard note of the measure, as $\frac{1}{2}$ notes predominating in 3-2 time; **half-pulse**, that in which the prevailing motion is in notes of half the pulse-value, as $\frac{1}{4}$ notes in 3-2 time, etc. 5. **eighth-note motion**. That in which the prevailing entrances of tones fall uniformly on eighth notes.

motive, *E.*, **Motiv** (mô-tět'), *G.*, **motivo** (mô-tět'-vô), *I.* 1. Theme, subject, a brief phrase or figure. 2. Vide **LEADING-MOTIVE**. 3. In Form, a measure. **measure-m.** One whose accent is that of the measure.

moto (mô'-tô), *I.* 1. Motion (q. v.). 2. Speed. **con moto**. With motion, rather fast. **m. contrario** (kôn-tră'-rî-ô). Contrary motion. **m. mis'to**. Mixed motion. **m. obliquo** (ôb-lě'-kwô). Oblique motion. **m. ret'to**. Parallel motion. **m. perpet'uo**. Vide **PERPETUAL**. **m. precedente** (pră-chŷ-děn'-tět). The same time as the preceding movement. **m. primo** (prě'-mô). The same time as the first.

motteggiando (môt-tět'-jăn'-dô), *I.* Mocking(ly), jocose(ly).

mottetto (môt-tět'-tët), *I.* Motet.

mo'tus, *L.* 1. Motion (q. v.). 2. Movement. **m. contrarius**. Contrary motion. **m. obliquus**. Oblique motion.

mouth. The opening in the front of a pipe. **m.-harmonica**, or **m. organ**.

1. Vide **HARMONICA**. 2. Pan's pipes. **mouth'piece**. The part of a wind-instr. applied to the lips.

mouvement (moov-măn), *F.*, **movimen'to**, *I.* 1. Motion. 2. Movement.

m. de l'archet (dă-lăr'-shă), *F.* Bowing. **bien mouvementé** (b'yăn moov-măn-tă). Rhythmically elegant; well regulated.

movement. 1. Rate of speed. 2. Style of rhythm, as **walts-m.** 3. A major division of a composition, having a certain integrity in itself, as the slow or the 2d **m.** of a symphony etc.

m. p. Abbr. of Mezzo-piano.
m. s. Abbr. of Mano Sinistra (left hand).

muance (mü-äns), *F.* A change or variation of note. Vide **MUTATION** (2).

mue (mü), *F.* See **MUTATION**.

muet (mü-ä), *F.* Mute.

Mund (moont), *G.* Mouth. **M. harmonika**. Mouth-harmonica. Vide **HARMONICA**. **M.-loch** (lôkh). Mouth of a pipe. **M. stück** (shtük). Mouth-piece.

muñeira (moon-yä-ē-rä), *Sp.* A moderately fast Galician dance, in 2-4 time, beginning on the unaccented beat, with the strong beat in castanet-rhythm.

munter (moon'-tër), *G.* Lively, sprightly. **Munterkeit** (kît). Vivacity.

murk'y. Used of a harpsichord comp. having a bass in broken octaves (called **murky-bass**).

murmeln (moor'-mëln), *G.* To murmur. **murmeln** (moor' melnt). Murmuring.

Mus. Bac. Abbr. of Bachelor (q. v.) of Music.

Mus. Doc. Abbr. of Doctor (q. v.) of Music.

musé (müz). 1. One of the nine goddesses of art. 2. The muzzle or tube of a bagpipe.

musetta (moo-zët'-tä), *I.*, **musette** (in *E.* mü-zet', in *F.* mü-zët). 1. A small, imperfect oboe. 2. A bagpipe with bellows. 3. Hence, a short pastoral dance-tune (often part of the Gavotte) in duple or triple time with a drone-bass. 4. A reed-stop.

musica (moo'-zi-kä), *L.* and *I.* Music. **m. da camera** (dä kä'-më-rä). Chamber-music. **m. da teatro** (tä-ä'-trö). Dramatic music. **m. di gat'ti**. "Cat-music." Vide **CHARIVARI**. **m. plana**. Plain-chant.

musicale (moo-zì-kä'-lë), **musicalmen'te**, *I.* Musical(ly).

musicale (mü'-zì-käl). An "at home" concert.

music-box. A box containing an automatic musical instr. The *Swiss*

m. b. has a steel comb of graduated teeth set in vibration by small pegs in a revolving cylinder.

music-drama. An opera (particularly of the Wagnerian school) in which the text and the action determine the music, and are not interrupted by set arias, duets, etc.

musicien (mü-zës'-yän), *F.* Musician. **musicista** (moo-zì-chë'-stä), *I.* Musician.

musico (moo'-zi-kö), *I.* 1. Musician. 2. A male soprano, particularly a eunuch.

musicone (moo-zì-kö'-në), *I.* A great musician.

music-pen. 1. A 5-pointed pen for ruling the staff. 2. A broad-pointed pen for writing music.

music-recorder. A melograph.

music-timekeeper. An English instr. enabling a performer to keep time.

Musik (moo-zëk'), *G.* Music. **Musiker** (moo'-zi-kër). **Musikus** (koos'). A musician. **Musikalien** (käl'-i-ën). Trade name for compositions. **Musikant** (moo-zì-känt'). A vagabond musician. **M.-fest**. A musical festival. **Musik'bände**, or **Musikanten'bände** (bän-de). A band of strolling musicians. **Musik'diktät** (dëk-tät). Vide **DICATION**. **M.-direktor**. Conductor. **M.-lehrer** (lä'-rër). Music-teacher. **M.-meister** (mî-shtër). Bandmaster. **M.-probe** (prö'-bë). Rehearsal. **M.-verein** (fë-rîn). A musical society. **M.-zeitung** (tsi-toongk). A musical periodical.

musique (mü-zëk'), *F.*, Music. **m. d'église** (dä-glëz). Church-music.

musiquette (mü-zì-kët). 1. A short composition. 2. Light music.

muta (moo'-ta). "Change!" A direction in scores to change the crooks or tuning of an instr. in preparation for a change of key.

mutation, *E.* (in *F.* mü-täs'-yôn), **mutazione** (moo-tä-tsi-ö'-në), *I.* 1. The transformation of the male voice at puberty (in *F.* **mue** (mü)). 2. Vide **SOLMISATION**. 3. Shifting. 4. *A prefix*, used of all tierce, quint, etc.,

stops not producing the unison or octave of the foundation-stop.

mute. A device for muffling tone; in string-instrs. a clamp of brass, wood or ivory placed on the bridge and deadening the resonance; in wind-instrs. a pear-shaped leather pad, a cylinder of perforated wood or a pasteboard cone introduced into the bell.

mut(h)ig (moo'-tikh), *G.* Courageous, spirited.

muthwillig (moot'-vil-likh), *G.* Mischievous.

Mutering (moo'-tē-roongk), *G.* Mutation, *I.*

mystères (mīs-tār), *F.*, **Mysterien** (mē-stā'-rī-ēn), *G.*, **mysteries**, *E.* Mediæval sacred dramas dealing with the Last Judgment and other mysteries, as the **moralities** dealt with allegorical virtues and vices, and **miracle-plays** with the miracles of Christ. The idea persists in the Passion Play dealing with Christ's sufferings. In these dramas, often accompanied with music, oratorio had its beginning.

N

NABLA (nā'-blā), *Heb.* The nebel.

nacaire (nā-kār), *F.*, **nacara** (nā-kā'-rā), *I.* An obs.

kettledrum.

naccara (nāk-kā'-ra), **naccchera** (nāk-kā'-rā), *I.* Kettledrum.

nach (nākh), *G.* After; according to.

Nach'ahmung (ā-moongk). Imitation. **nach Belieben** (bē-lēb'n). Ad libitum. **Nachdruck** (drook). Emphasis, accent. **nachdrücklich** (drūk-līkh), **nachdrucksvoll** (drooks'fōl). Emphatic. **nachgi(e)biger** (gē'-bīkh-ēr). More slow and sustained.

Nachhall (hāl), **Nachklang** (klāng). Resonance, echo. **nachklingen** (klīng-ēn), **nachlassend** (lās'-sēnt).

Slackening in time. **nachlässig** (lēs-sīkh). Carelessly. **Nachruf** (roof). A farewell. **Nachsatz** (zāts).

The second part of a period, following the **Vordersatz**. **Nachschlag** (shlākh). (a) An after-note, an **appoggiatura** following its principal note (the opposite of **Vorschlag**). (b) An auxiliary note at the end of a shake, also **Nachschliefe** (shlē-fe). **Nachspiel** (shpēl). Postlude. **nach und nach** (oont). By degrees. **Nachtanz** (tānts), *F.* Second movement of a dance.

nächtsverwandte Töne (nēkhst'fēr-vānt'-tē-tā'-nē), *G.* The nearest relative keys.

Nacht (nākht). Night. **N.-horn**, **N.-schall**. An 8-ft. flue-stop. **N.-hornbass**. The same stop on the pedal. **N.-musikständchen**, **N.-stück** (shlük). Nocturne, serenade.

Nachtschläger (nakht'-shlākher), **Nachtigall** (nākh't-i-gāl), *G.*

Nightingale; an imitative instrument.

nae'nia, *Gr.* A dirge.

nafe (nā'-fē). A Persian trumpet.

nañri (nā-fē'-rē). An Indian trumpet.

nagārah (nā-gā'-rā), **nagaret'**, **nagareet'**. Oriental kettledrums.

nag'uar. An Indian drum.

Nagelgeige (nākh'-ēl-gī-khē), **naifiddle**. Vide **FIDDLE** (Iron).

naif (nā-ēf), *F.*, fem. **naïve** (nā-ēv), *F.*

naiv (nā-ēf'), *G.* Artless, natural.

naïvement (nā-ēv-mān). Naturally.

naïveté (nā-ēv-tā). Artlessness, simplicity.

naked. Of intervals, as fourths or fifths lacking the third or other accompaniment.

na'ker, **nakeres**. *Old E.* Small metal drum(s).

nakokus (nā-kō'-kūs), *Egypt*. Two brass plates suspended and struck.

nan'ga. Negro harp.

Nānien (nā-nī-ēn), *G.* Dirges.

narrante (nār-rān'-tē), *I.* In narrative style.

narra'tor. The chief performer in an oratorio or Passion Play.

Narrentanz (nār-rēn-tānts), *G.* Fool's dance.

nasard (nā-zār), *F.*, **Nas(s)at'** (nās-zāt'), *G.*, **nazard'**. An old name for a stop

- tuned a twelfth above the diapasons. **nasar'do**, *I.* and *Sp.*, **nasarde** (nā-zārd), *F.*, **nassart** (nās-sārt), **na'-sillard**. A $2\frac{2}{3}$ -foot stop. The **Grosnasard** (grō-nā-zār), *F.*, or **Grossnasat** (grōs-nā-zāt'), *G.*, is a quint-stop on manual or pedal. **petit-nasard** (p'tē), or **larigot**, is a $1\frac{1}{4}$ -ft. stop.
- na'son**. A 4-ft. flute-stop.
- Nationalled** (nā-tsī-ō-nāl'-lēt), *G.* National song.
- Natur** (nā-toor'), *G.* Nature. **N. horn**. A valveless Waldhorn. **N.-scala**. Natural scale. **N.-tōne**. Vide NATURAL TONE. **N. trompete**. Valveless trumpet. **natürliche** (nā-tūr'-likh-ē), *Natural*. **Naturalist'**. A self-taught singer. **naturalistisch** (1st'-ish). Untrained.
- nat'ural**. 1. The sign ♯ nullifying a sharp or flat. 2. A white digital. **n. harmonics**. Those on an open string. **n. hexachord**. That based on C. **n. modes**. The authentic church modes. **n. modulation**. That to a nearly related key. **n. key**, or **scale**. That of C major. **n. pitch**. That of a pipe not overblown. **n. tones**. Those producible on a wind-instr., as the horn, without altering the length of the tube with valves, keys, etc., hence **natural horn**, etc., one producing tones without valves or keys.
- naturale** (nā-too-rā'-lē), *I.* Natural. **naturali suoni** (soo-ō'-nē). Sounds in the compass of the voice. **natural-men'te**. Naturally.
- natural'is**, *L.* Natural; *Cantus n.*, music in the *hexachordum N.* (the hexachord based on C).
- naturel(le)** (nāt-ū-rēl'), *F.* Natural.
- naublum** (nō'-bloom), *Heb.* Vide NEBEL.
- nay** (nā). A Turkish flute. 1
- Neapolitan sixth**. Vide ALTERED CHORDS.
- nebel** (nā-bēl'), **nebel nassor** (nā-bēl-nās-sōr), *Heb.* Ten-stringed harp.
- neben** (nā'-bēn), *G.* Accessory. **N.-dominant**. The dominant of the dominant. **N.-dreiklang**. Second-ary triad. **N.-gedanke**. Subsidiary theme, or idea. **N.-klang**. Accessory tone. **N.-note**. Auxiliary note. **N.-register**, **N.-züge** (tsū-khē). Accessory stops. **N.-septimenakorde**. Secondary sevenths. **N.-stimme**. Subordinate voice or part. **N.-werk**. Choir-organ.
- necessario** (nā-chēs-sā-rī-ō), *I.* Necessary.
- nechiloth** (nēk'-ī-lōt), **neg(h)inoth** (nē'-gī-nōt), *Heb.* A wind-instrument.
- neck**. That part of an instr. which carries the finger-board.
- ne'fer**. Egyptian guitar.
- negligente** (nāl-yē-jēn'-tē), **negligentemen'te**, *I.* Negligent(ly). **negligenza** (jēn'-tsā). Carelessness.
- negli** (nāl'-yē), **nei** (nā'-ē), *I.*, pl. In the.
- nei** (nā'-ē), *Tur.* A flute made of cane.
- nekeb** (nā'-kēb), *Heb.* A wind-instr. formed of a single tube.
- nel, nella, nelle, nello, nell'**, *I.* In the, at the.
- nenia**. Vide NAENIA.
- neo-German**. Used of the programmatic school.
- nero** (nā'-rō), *I.* "Black." A quarter note.
- nete** (nā'-tē), *Gr.* Vide LYRE and MODE.
- net** (nēt), **nette** (nēt), *F.*, **nett** (nēt), *G.*, **net'to**, *I.* Neat, clear. **netteté** (nēt-tā), *F.*, **Nettheit** (nēt-hīt), **Nettigkeit** (nēt'-tikh-kit), *G.* Neatness, distinctness. **nettamen'te**, *I.* Crisply.
- neu** (noi), *G.* New. **n.-deutsche Schule** (doit-shē shool'-ē). Vide NEO-GERMAN SCHOOL.
- neu'ma, neume** (nūm). 1. One of the characters in the early notation by points, commas, hooks, etc. Lines were introduced later, but they were always rather an aid to memory than a notation. 2. Melisma. 3. A slur. The neumes somewhat resembled modern shorthand and served somewhat the same function. The earlier forms before lines are quite indeciph-

- erable. A single note was called *Virga*, *virgula*, *punctus*, or *punctum*; a rising inflection sign, *pes*, or *podatus*; a falling inflection, *clivis* or *flexa*; various nuances of performance and special note values were the *ancus*, *bivirga*, *cephalicus*, *distropha*, *epiphonus*, *gnomo*, *oriscus*, *plica* (turn), *quilsima* (shake), *semivocalis*, *sinuosa*, *strophicus*, *tramea*, *tremula*, *trivirga*, etc.
- neun** (noin), *G.* Nine. **Neunachteltakt** (āk'h'-tel-tākt), *G.* Nine-eighth time. **Neunte** (noin'-tē), *A.* Ninth. **Neunzehnte** (tsān-tē), *Nineteenth.*
- neuvième** (nūv-yēm'), *F.* A ninth.
- nex'us**, *L.* A binding together.
- nicht** (nīkht), *G.* Not.
- nicolo** (nē'-kō-lō), *A.* 17th cent. bombardon.
- nieder** (nē'-dēr), *G.* Down. **N.-schlag.** Down-beat, or accented part. **N.-strich.** The down bow.
- niedrig** (nē'-drīkh), *G.* Deep, in voice.
- nina** (nē'-nā), *I.* Lullaby (or, *ninnananna*). **ninnare** (nln-nā'-rē), *To sing a lullaby.*
- nine-eighth.** *Vide TIMP.*
- nineteenth.** 1. An interval of two octaves and a fifth. 2. A stop tuned a nineteenth above the diapasons. *Vide LARIGOT.*
- ninth.** 1. An interval of an octave and a second. 2. *Vide CHORD.*
- nobile** (nō'-blī-lē), **nobilmente**, *I.*, **noble** (nōbl), **noblement** (nō-blū-mān), *F.* Noble (nobly). **nobilità** (nō-bē-lī-tā'), *I.* Nobility.
- noch** (nōkh), *G.* Still, yet; as **noch schneller** (shnēl'-ler). Still quicker.
- nocturn(e)**, *E.*, **nocturne** (nōk-tūrn) *F.*, **notturmo** (nōt-toor'-nō), *I.* 1. Term first used by John Field for a composition of dreamy, night-like mood. 2. *Vide HORÆ CANONICÆ.*
- node**, **nodalpoint**, **no'do**, *I.* One of the axis-like points or lines in a vibrating body, where there is no vibration (cf. LOOP). **nodal figures.** The chart of vibration produced by sand strewn upon a flat vibrating plate; discovered by Chladni.
- no'dus**, *L.* "A knot," an enigmatical canon.
- noël** (nō-ēl'), *F.* A Christmas carol. *Vide NOWELL.*
- noend** (nū), *F.* 1. A turn. 2. A node.
- no'fer.** *Vide NEFER.*
- noire** (nwār), *F.* "Black," a quarter note.
- noise.** Early *E.* 1. Music. 2. A band.
- no'lae**, *L.* Tintinnabulæ.
- nomes** (nōmz), *Gr.* 1. Airs anciently sung to Cybele, Pan, and other divinities. 2. Compositions regulated by inviolable rules, as canon. 3. A canon. *Vide NOMOS.*
- nomine**, in (in nō'-mī-nā), *L.* 1. "In the name" (of the Lord). A motet. 2. *Vide FUGA.*
- no'mos**, pl. **nomoi**, *Gr.* Law(s). Greek songs fulfilling all the rules.
- non** (nōn), *I.* Not, no.
- nona** (nō'-nā), *I.*, **None** (nō'-nē), *G.* A ninth (interval). **Nonachord'-o**, *I.*, **No'nenakkord**, *G.* A ninth. *Vide CHORD.*
- nones.** *Vide HORÆ CANONICÆ.*
- nonet(t)**, *E.*, **Nonett'**, *G.*, **nonet'to**, *I.* Music for 9 parts.
- Non'nengeige** (gī-khē), "Nun's-fiddle." *Vide MARINE TRUMPET.*
- Nonole** (nō-nō'-lē), *G.* Nonuplet.
- nonny hey nonny.** An old *E.* refrain.
- non'uplet.** A group of nine equal notes.
- nor'mal** (in *G.* nōr-māl'). Normal, standard. **Normalton** (tōn), *G.* The tone *A.* **Normaltonleiter** (lī-tēr), *G.* The natural scale (of C).
- nota** (nō'-tā), *I.* and *L.* Note. **n. bianca.** "White" or half-note, etc.
- n. buona** (boo-ō'-nā). Accented note.
- n. cambiata** (kān-bī-ā'-tā), or **cam'bīta**, *I.* 1. A changing note. 2. Resolution by skip. **n. caratteristica.** Leading-note. **n. cattiva** (kāt-tē'-vā). Unaccented note. **nota contra notam.** "Note against note." *Vide COUNTERPOINT.* **n. corona'ta.** A note marked with a hold. **n. d'abbellimen'to.** A note of embellishment. **n. di passaggio**

(dē pās-sād'-jō). A passing note. **n. di piacere** (dē-pt-ā-chā'-rē). An optional embellishment. **n. falsa**. A changing note. **n. principale** (prēn-chī-pā'-lē). Principal note. **n. quadrata**. A plain-song note. **n. romana**. A neume. **n. scolta** (shōl'-

ta). Staccato. **n. sensible** (sēn-sē'-bī-lē), *I.*, **sensi'bilis**, *L.* The leading-note. **n. digna'ta**, *L.* A note marked with a sign. **n. sostenuta** (sōs-tē-noo'-tā). A sustained note. **nota'tion** (in *F.* nō-tās'-yōn), **notazi-one** (nō-tā'-tsi-ō'-nē), *I.* Notation.

Notation.

BY THE EDITOR.

THE musical parallel of writing and printing as the means of expressing in universal and permanent symbols the ideas, emotions and memories of the mind. ¶ The Greeks, having only unharmonised melodies to record, made use of the letters of the alphabet in positions and combinations of a most complex yet definitive variety. These letters had reference to tetrachords and transpositions of the most subtle sort (see *MODES*). The business-like Romans swept away a mass of detail by giving each letter a definite position on the whole scale without reference to tetrachord relations. These letters were written on a straight line over the text to be sung. In the Eighth Century this *alphabetical notation* had given way before a system of symbols looking much like the hooks and curves of modern shorthand. These were called *neumæ* (q. v.) and were of numberless sorts and names. Thus a short single note was a *punctum*; two or three of these in a group were *bipunctum* or *tripunctum*; the standard long note was the *virga* which could be grouped as *bivirga* or *trivirga*. Other terms were *podatus* (a low note joined to a higher), and its reverse called *clivis*, *clinis*, or *flexa*; the *scandicus* (three ascending notes) and its reverse, *climacus*; the *quilisma* (a repeated note), the *gnomo*, *ancus*, *distropha* and many others. These *neumæ* were written over the text and were set higher or lower in a rough form of melodic contour. They were only an aid to the memory and frequently defy decipherment. In time, a few letters were added as abbreviations of speed or force. ¶ But about the year 900 a genius (who in his way was almost as great as the inventor of the wheel) hit upon the inspiration of ruling above the text a thin red line and calling it "F." Every *neuma* on this line stood positively for the tone F, and those above or below the lines were of higher or lower pitch. The genius was soon followed by a man of talent who ruled a yellow line a little higher and called it "C." The ornamental letters set at the head of these lines soon took the forms known to-day as the *clefts*. Not long after, the monk Hucbald erected a series of lines and used the spaces between them to indicate definite pitches, writing at the beginning *T* for a whole step and *S* for a semitone. The hymn to be

sung was written in these spaces, each syllable being placed on its proper space. (This gave the verse a stepladder effect resembling the refrains of certain modern humorous poems.) Spaces were added above or below as the melody needed them and each voice had its own set of shelves. ¶ This awkward plan suggested the use of the lines instead of the spaces, for notes instead of syllables. Each line was given a definite pitch marked by a letter. ¶ Recurrence was now made to the two-line system and somebody (Guido of Arezzo was usually credited with the scheme) added two black lines and made a 4-line staff in which both lines and spaces had fixed pitch values. It only needed the later addition of one more line to give the five-lined staff we still use to-day. ¶ The neumæ gradually exchanged their scraggly outlines for the square black heads of the *choral note* (the *nota quadrata* or *quadrifurcata*). ¶ It now being possible to express the relative pitch of notes, an effort was made to express their relative duration, for the old Plain Song with its notes all of the same length could not satisfy many human musical needs. The modern division into measures of equal length by means of bars was a long time coming. There were two centuries of clumsy *mensurable* (i. e., measurable) *music*. Notes to be sung to the same syllable were grouped together by *ligatures*; they were either set so close together as to touch, or were if ascending, placed one above the other like a chord; if descending, they were merged in a thick black slanting line (*figura obliqua*). When white or open notes came into use the thick line became an open rectangle sloping in the desired direction. When the first note of the ligature was a breve, it was said to be "*cum proprietate*"; if the first note were a long, it was *sine proprietate*; if a semibreve, it was *cum opposita proprietate*; if the last note were a breve it was *imperfecta*; it was a *ligatura perfecta* when the last note was a long. ¶ The method of expressing rhythm was, as said, very cumbersome. Rhythm was classified under three ratios: mode (*modus*), time-value (*tempus*), prolation. ¶ The *Modus major* or "Great Mode" concerned the division of the large into longs, being *perfect(us)* if there were three longs to a large, and *imperfect(us)* if there were two. *Modus minor* or the "Lesser Mode" concerned the division of the long into breves, with the same classes *perfect* or *imperfect*. ¶ The division of the breves into semibreves was the *tempus* and was similarly called *perfect(um)* or *imperfect(um)*, a circle indicating perfect time and a semicircle, imperfect. ¶ The relation of semibreve to minims was called *prolatio(n)*, being major or minor (greater or lesser) prolation as the semibreve equalled 3 or 2 minims. The former was indicated by a dot in the time signature. ¶ The *position* of the notes also indicated their proportion; a long or a breve followed by a note of its own value was *perfect by position*; a note accompanied by another of less value was imperfect. ¶ Colour played

DICTIONARY OF TERMS 213

a part; the red (*notula rubra*) or white (*alba*) or black (*nigra*) note among others of a different colour marked a change from perfection to imperfection. There was later the *proportio hemiol(i)a*, or 2 : 3, indicated by grouped black notes among white. ¶ Speed was open to slackening (*augmentationis*) or acceleration (*diminutio*), the latter being marked by a bar through the time-signature, or by the use of numerals or fractions, called signs of proportion, a term referring to the rhythm of simultaneous voices. ¶ The value of a note was open to *alteratio(n)* by position or by use of the dot (*punctum augmentationis*, *alterationis*, (*im*)*perfectionis* or *divisionis*). ¶ Expression marks appeared, along with many other symbols, in the Seventeenth Century; the bar was brought over from lute-tablature, and *mesurable music* disappeared before the convenient complexities of our own era.

note. A character representing a musical tone; by its shape indicating the duration, by its position on the staff, the pitch, of the tone. **connecting note.** A note common to two chords.

note (nôt), *F.* Note. **n. d'agrément** (d'ä-grä-män). Ornamental note. **n. de passage** (dü pás-säzh). Passing note. **n. dièsee** (di-è-zä), *F.* Note marked with a sharp. **notes coulées** (koo-lä). Slurred notes. **n. de goût** (dü-goo). Note of embellishment. **n. sensible** (sän-sëbl'). Leading note. **n. surabondantes** (sür-ä-bôn-dänt). Such incommensurate groups as triplets, quintoles, etc. **n. liée** (lē-ä). Tied note. **n. syncopées** (sän-kô-pä). Syncopated notes.

Noten (nô-tën), *G.*, pl. Notes. **Notenblatt** (blät). A sheet of music. **N.-buch** (bookh). Music-book. **N.-fresser**. "Note-gobbler," one who has facility but no taste. **N.-schrift** (shrift). Musical manuscript. **N.-system** (zës-täm). The staff.

noter (nô-tä), *F.* To write out a tune.

no'tograph. Melograph.

notturmo (nôt-toor-nô), *I.* A nocturne.

no'tula, *L.* Note used in ligature.

nourrir le son (noor-rër lü sôn), *F.* To attack a note forcibly, and sustain it. **un son nourri** (noor-rë). A sustained tone.

nourrisson (noor-rës-sôn), *F.* Bard.

nour'singh. A straight Indian trumpet.

no'va, *I.* A small flute.

Novelette (nôf-è-lèt'), *G.* From *F.*, a short musical romance. Name first given by Schumann to pieces containing considerable freedom of form, treatment, and idea.

novemole (nô-vë-mô'-lë), *I.* A group of nine equal notes.

no'well. Old *E.* "Good news." 1. A refrain of Christmas carols, hence 2. Carol. Cf. NOEL.

nuances (nü-äns), *F.*, pl. 1. Lights and shades of expression; variety. 2. A notation.

null. 1. A cipher. Vide o. 2. Vide TASTO SOLO.

number. 1. An integral portion of an opera, symphony, or programme, etc. 2. A favourite method of designating compositions, as Chopin's "5th" waltz.

numerical notation. A scheme introduced by Rousseau, to substitute numerals as names of tones. A similar notation in Massachusetts was called Day's & Beal's "One-line system."

nu'merus, *L.* 1. Number. 2. Rhythm. **Nunc dimit'tis**, *L.* "Now dismiss (us)." The text, Luke II. 10-12, often used as a final number.

nun's-fiddle. Marine trumpet.

nuovo (noo-ō'-vō), *I.* New. **di nuovo**. Again.

nut. 1. The small bridge at the upper end of the finger-board of violins, etc. 2. The movable fastening of the hair of a bow. 3. The "lowest nut," the ridge between tail-piece and tail-pin.

O

O A small circle, or cipher, means: 1. An open string. 2. Harmonic. 3. Diminished fifth (or a chord containing one). 4. Tasto solo. 5. To be played with the thumb. 6. Tempus perfectum. Vide NOTATION. 7. Harmonium-stops are marked with a numeral in a circle. 8. In neume notation, the fourth church mode.

O (ō), **od** (ōd), *I.* Or, as, either.

O (ō), *L.* Exclamation. *les O de Noël* (lā-zō dū nō-ēl), *F.* The Christmas antiphons to the Magnificat, all beginning with "O!"

oaten-pipe. A simple straw cut to form a reed-pipe.

ob. Abbr. for oboe(s).

obbligato (ōb-blī-gā-tō), *I.*, **oblige** (ōb-lī-zhā), *F.*, **Obligat** (ōp-lī-gāt'), *G.* "Indispensable," of a part which cannot be omitted without injury to completeness; though latterly the term has come almost to mean "optional," as in songs "with violin *obb.*" in which the violin part is frequently omitted.

ob(b)liquo (ōb-blē'-kwō), *I.* Oblique. Vide MOTION.

ober (ō-bēr), *G.* Upper, higher. **O.-dominante.** Dominant. **O.-labium.** Upper lip (of a pipe). **O.-manual.** The upper manual. **O.-stimme.** Upper part. **O.-taste** (tās'-tē). Black key. **O.-theil** (tīl). The upper part. **O.-ton.** Harmonic. **phonischer O.-ton.** The 15th partial. **O.-werk.** In an organ with 2 manuals, the choir-organ; with 3, the swell; with 4, the solo.

oblique, obli'quus, L. Vide MOTION.

oblique pf. An upright pf. with diagonal strings.

oboe (ō'-bō; in *G.* ō-bō'-ē), **oboè** (ō-bō-ā'), *I.* **Plurals:** **oboes, E., Oboen, G., oboi** (ō-bō'-ē), *I.* 1. A double-reed instr. with conical wooden tube, and 9 to 14 keys; extreme compass *bb-f''*. It is non-transposing (except in the case of the *Bb* and *Eb* oboes for military bands), and is fingered somewhat like a flute. Its tone is reedy and quaint, almost homely; it gives a pastoral atmosphere, or is capable of great melancholy, but rarely of much floridity.

The alto of the oboe is the so-called **cor anglais** (kōr ān-glē'), *F.*, **coro inglese** (kōr-nō-ēn-glā-zē), *I.*, **englisches Horn** (ēng-līsh-ēs not ēng-līsh-ēs), *G.*, or **English horn**. An oboe with a double long tube, and a pitch a fifth lower, extreme compass *gb-b.* This is now written as an instr. transposing a fifth. It is even more sombre than the treble oboe—indeed it is the most mournful and inconsolable of instruments. It is a development from the old **oboè da caccia** (dā kāt-shā), in *F.* or *Eb* written in the alto clef. The **o. d'a-more** (dā-mō'-rē), **o. basso**, and **o. lungo** (loon'-gō) were lower by a minor third than the modern treble oboe, which was formerly called **o. piccolo**. 2. A reed-stop of 4 and 8 ft. pitch, also called **orchestral oboe**.

obois'ta, I. Oboist.

Obw. Abbr. for Oberwerk.

ocarina (ō-kā-rē-nā). A terra-cotta bird-shaped instr. of flute tone.

occhiali (ōk-kī-ā'-lē). 1. White notes. 2. Brillenbasse.

occhetto (ōk-kēt'-tō), *I.*, **ocche'tus, L.** Hocket.

oct'achord. 1. An 8-stringed instr. 2. A series of 8 tones.

oct'aphonic. Eight-voiced.

octave (in *F.* ōk-tāv, in *G.* ōk-tā'-fē). 1. A consecutive series of eight diatonic tones as from *c'-c''*. 2. The interval of an eighth. 3. A tone an 8th above (or below) another. 4.

large octave, once-marked or lined **o.**, etc. Vide **PITCH**. 5. The diapason of the Greek system. 6. The eight days following a Church festival. 7. A stop sounding an octave higher than the digital pressed, as **octave-flute** (also used for the *piccolo* (q. v.)). **consecutive covered, broken**, etc., **octaves**, vide the adjectives. **rule of the o.** A 17th century system of harmonising the scale giving a bass scale with the normal chords and inversions to accompany it. **short o.** The lowest octave in an organ, where the scale is incomplete or compressed, also called *mi-re-ut*. **o.-scale**. Vide **MODES**. **o.-coupler**. Vide **COUPLER**. **o.-staff**. A notation introduced by Adams, of New Jersey, three groups of lines combined in three octaves, dispensing with the flats and sharps, and giving each tone its own place. **octave stop**. 1. A 4-ft. stop. 2. The position of fingers stopping an octave on the finger-board. 3. A mechanical stop in reed-organs, coupling the octave above.

octaviana (ôk-tă-vî-ă'-nă), **octavina** (ôk-tă-vê'-nă), *I.*, **octavin** (ôk-tă-vân), *F.* 1. An octave-spinet. 2. The piccolo. 3. A harpsichord octave-stop. 4. A 2-ft. organ-stop.

Octavin (ôk-tă-fên'), *G.* A single reed, conical wood-wind instr. fingered like the oboe; compass *c'-c'''*, keys *Bb* and *C*. Inv. by O. Adler.

octa'vo attachment. Vide **PEDAL** (octave).

octet(t)', octet'to, *I.* A composition for eight parts.

octiphonium, *L.* Octet.

oc'tobass, *E.*, **octobasse** (băs), *F.* A double-bass of huge size, about 12-ft. high. Inv. by Vuillaume. The 3 strings are stopped by means of keys and pedals.

oc'tochord, *L.* 8-stringed lute.

Octole (ôk-tô'-lê), *G.* Octuplet.

oc'tuplet. A group of eight equal notes.

octuor (ôk-twôr), *F.* Octet.

od (ôd), *I.* Or.

ode (ôd). An elaborate lyric, almost a cantata. **odische** (ô'-dîsh-ê) **Musik**, *G.* Music for an ode.

Odem (ô'-dâm), *G.* Breath.

Odeon (ô-dă'-ôn), *Gr.*, **ode'um**, *L.* A public building for music.

oder (ô'-dêr), *G.* Or, or else.

ode-symphonie (ôd-sân-fô-nê), *F.* A symphony with chorus.

œuvre (œvr), *F.* Work, composition.

off. 1. A direction to push in an organ-stop or coupler. 2. False.

offen (ôf'-fên), *G.*, **offenbar**. 1. Open. 2. Parallel. **Offenflöte** (flä'-te). An open flute-stop.

offertoire (ôf'-fêr-twâr), *F.*, **offerto'rio**, *I.* and *Sp.*, **offerto'rium**, *L.*, **offertory**. The part of the Mass or service, the motet or instrumental piece, performed during the taking of the collection.

offic'ium, *L.* A service. **o. defuncto'rum**. Funeral service. **o. diurnum**. Daily s. **o. matuti'num** (*nocturn'um*) morning (evening) s. **o. vesperti'num**. Vespers.

oficleida (ô-flî-klä'-l-dä), pl. *e.*, *I.* **Ophicleide**.

ohne (ô'-nê), *G.* Without.

oiouéae. The vowels of "World without end, Amen." Cf. **EVOUAE**.

Oktave (ôk-tă'-fê), *G.* Octave (q. v.).

oktavi(e)ren (fê'-rên). To produce the octave by overblowing. **Oktävchen** (ôk-tă'-khên), **Oktavflöte** (flä'-tê), or **-flötlein** (lîn). Piccolo. **Oktavengattungen** (gât-toong-ên). Octave-scales. **Oktav-folgen** (fôl-khên), or **-parallelen**, or **Oktavenverdoppelungen** (fêr-dôp-pêl-oong-ên). Parallel, or consecutive octaves.

Oktavwaldhorn. A Waldhorn inv. by Eichborn & Heidrich.

Oktavin, *G.* Vide **OCTAVIN**.

ole, el (êl ô'-lê), *Sp.* Slow 3-4 dance with castanets.

ol'iphant. A horn made of a tusk.

o'lio. A miscellany.

olivettes (ô-lî-vêt), *F.* Provençal dance after the olives are gathered.

olla podrida (ôl'-lâ pô-dré'-dhâ). Medley.

om'bi. An African harp.

om'bra, *L.* Shade; nuance.

om'nes, omnia, *L.* All. Vide *TURN*.

om'nitonic, omnitonique (ôm-nî-tô-nêk), *F.* Having all the tones of the chromatic scale, as a horn.

once-accented, or once-marked octave. Vide *PITCH*.

ondeggiamen'to (ôn-dêd-jâ-mên'-tô).

Undulation. **ondeggian'te**, *I.*

ondulé (ôn-du-lâ), *F.* Waving, undulating, trembling.

onduliren (ôn-doo-lê-rên), *G.* To make a tremulous tone.

one-lined. Vide *PITCH*.

ongarese (ôn-gâ-râ'-zê), **ongherese**

(ôn-gê-râ'-zê), *I.* Hungarian.

onzième (ôn-z-yêm), *F.* Eleventh.

op. Abbr. of *Opus*.

open. 1. Of pipes, open at the top.

2. Of chords, not in *close* position.

3. Of strings, not stopped. 4. Of

tone, (a) produced by an open string

or by a wind-instr. not stopped, (b) not prod. by valve or key. 5. Of scores, in which a stave is given to each part or instrument.

Oper (ô'-pêr), *G.*, **op'era**, *E.* (in *I.*

ô'-pê-râ), *I.*, **opéra** (ô-pâ-râ), *F.*

Drama set to music. **o.-bouffe** (boof),

or **buffon** (bûf-fôn), *F.*, **o.-buffa**

(boof'-fâ), *I.* Farcical, or low-comedy

opera, what we call comic opera.

opéra comique (kô-mêk), *F.* Literally

"comic opera," but generally used

only to indicate that the dialogue is

spoken, not sung. The plot may be

as serious as **grand opera**, **opera**

seria (sâ'-rî-â), *I.*, **opéra sérieux**

(sâ-rî-tî), *F.*, in which all dialogue is

in recitative and the ensembles are

more elaborate. **o. di camera** (kâ'-

mê-râ). Opera for a small auditorium.

o. lyrique (lê-rêk), **ballad-**

opera. One in which lyricism has

the preference over dramatic action.

o.-drammat'ica, *I.* Romantic opera.

O.-haus (hows). Opera-house. **O.-**

sânger. Operatic singer. ➤

The Opera.

By ERNEST NEWMAN.

COMBINATIONS of poetry and music, in a more or less dramatic form, must have been usual from very ancient times; and, as a matter of fact, we can trace this form of art back to 1350. But the opera proper, in the modern sense of the word, sprang up in Italy about the end of the sixteenth century. It was the invention of certain Florentine amateurs, lovers of the antique, who wished to give to music something of the importance it was thought to have had in the Greek drama; and the *Dafne* (1594), and *Euridice* (1600), of Peri and Caccini, mark the beginnings of opera. These works were mostly in a kind of recitative, with slight orchestral accompaniment. The object was to imitate in music the inflections of the speaking voice, the Florentine scholars imagining that the music in the Greek drama had been simply an intensification of the tones of ordinary speech. *Musica parlante*, "speaking music," was the ideal they aimed at. As the opera progressed, it inevitably became less speaking and more musical. The orchestra became larger and more capable of colour; recitative developed into the aria, the duet, and the concerted piece. As the opera spread

over Italy, however, it tended to degenerate. It relied too much on imitation of the antique; it had no healthy poetical drama with which to compare itself, and so became ever more inane in sentiment; it was corrupted first by the fashionable courts and then by the ignorant, pleasure-loving Italian public; undue prominence was given to the mere scenery and spectacle; and the star singers tried to subordinate everything to their own vanity. All this while there existed, among the people, an ancient form of rural comedy—the *Commedia dell' Arte*—full of healthy life and sincere sentiment, and free from the affectation of the pseudo-antique. From this there grew up, at a later date, the charming and sparkling *opera buffa*. ¶ France had long had a form of entertainment—the ballet—with many points of similarity with the opera. The first real French opera seems to have been *La pastorale*, by Perrin and Cambert (1659); but no great progress was made till Lully—an Italian by birth, but French in sympathies—became the head of the opera in Paris (1671). In France, the verbal element always resisted the encroachment of the musical, this being partly due to the highly developed, rather than to that of the flowing, aria. In the course of time, Italian influences tended to cultivate the merely musical element at the expense of the dramatic; but the balance was restored by Rameau, who, with a greater musical gift than Lully's, made the vocal portion of the opera free and interesting in itself, without losing sight of the dramatic expression. When the Italian *opera buffa* was introduced into Paris (1752), it strengthened the already existent French comic opera, and even taught the serious writers some lessons in naturalness and directness. ¶ In Germany, opera first found favour at the Courts. Singers, composers, librettists, conductors—all were Italian; and, if, in an isolated case, the recitatives were sung in German, the airs, which were held to be the essential parts of the opera, were generally given in Italian. It was at Hamburg that the German element had its stronghold. Keiser (1673–1739) relied on the German *Lied* rather than the Italian *aria*, and preferred a German libretto to an Italian one. But on the whole the German passion was for thoroughly Italian opera. ¶ Neither in Italy, Germany, nor France did the opera seem, in the middle of the eighteenth century, to have any real life or any chance of development. From this miserable condition it was delivered by Gluck, who added to a musical gift greater than that of the majority of his predecessors, a strong sense of the value of a dramatic basis for the music. ¶ The history of the opera in England in the seventeenth and eighteenth centuries is somewhat curious. Purcell's influences were mainly French, derived through his master, Pelham Humphreys, who had studied under Lully. Purcell's striking individuality, however, transformed this influence into something quite English. Later on, the English stage was ruled almost entirely for a time by Handel, who made no alterations in the general form

of the opera, but filled each separate part with a wealth of musical inventiveness previously unknown. ¶ In the early work of Mozart, Italian influences struggled with German. His experiences in Paris, where he heard the best operas of all kinds, in 1778, deepened both his technical powers and his dramatic sense. "The Marriage of Figaro," and "Don Giovanni," show the most wonderful art of character-drawing, interpenetrated with a musical spirit of unfailing and surpassing loveliness. They seem to combine Handel's melodic beauty and power with Gluck's intensity of dramatic expression. Gluck and Mozart were the two men whose influence was most felt by later operatic writers. ¶ The next great development came with Weber and the German Romantic movement. Between the true classical and Romantic epoch, however, came a body of work, half ancient, half modern, both in France and Germany. It is typified by such men as Hérold, Méhul, Cherubini, Boieldieu, and Spontini, and by Beethoven's solitary opera "Fidelio," and represents the crossing of the old culture with the new, the forms of the eighteenth century with the post-Revolution spirit. Under Weber and the Romantics the German opera entered on a new career. ¶ Its essence was a heartfelt sincerity—almost simplicity—of musical feeling, subtilised and enriched by the warm, expansive culture of that day. Most of the sensations of the eighteenth century opera are found in the work of Weber and his fellows, together with some quite novel ones; and in every case a deeper or subtler tinge is given them by the superior orchestral resources. In the painting of scenes of nervous horror, for example, the Romantics added considerably to the palette of their predecessors. ¶ While this movement was going on in Germany, Rossini was galvanising the almost extinct art of Italy. His sparkling melody, his *verve*, his audacity, his superficiality, produced a new type of Italian opera, appealing to fashionable and uncultured audiences, who asked for nothing from the opera but amusement, and that in a form not too subtle for them. The really dramatic passages in his operas, as in those of Donizetti and Bellini, are comparatively few. Their general style of work was carried on by a stronger musician, Meyerbeer, who was weak enough to sacrifice, for the applause of Paris, the genuine musical gifts he had brought with him from Germany. ¶ Concurrently with this vogue of Italian opera there ran the career of Wagner, who reflected more upon his art than any opera composer except Gluck. Dissatisfied with both the independent musical and poetical elements out of which previous operas had been built, he modified each to suit the demands of the other. He aimed at a form of expression in which poetry and music should combine in one indissoluble speech. This was to be the "means" of the opera; its "end" was the drama itself. Wagner's reforms were so entirely the outcome of his own peculiar individuality, and depended so much on his own stupendous gifts, that no one has been able to take up his work

after him. He has influenced almost all his countrymen; but their work, as a whole, is plainly imitative and reminiscent. ¶ Similarly Berlioz, who also worked on his own lines, occasionally casting his eyes back to Gluck and Weber, left no successor. The line on which composers like Halévy and Auber must be strung derives from Meyerbeer and the Italians. But the more modern French opera-writers strike a more original, more national note. Gounod and Bizet, Reyer, Saint-Saëns, and Massenet are really French, each in his own way; while in the very modern work of Bruneau we get the spirit of French realistic fiction, and in that of Vincent d'Indy we have a curious expression of the subtlety and mysticism of the Celtic revival. The rise of serious French opera has been accompanied by a consolidation of the lighter form—the *opéra bouffe*. ¶ In Italy, the most remarkable phenomenon has been the change of Verdi's style. Beginning as a commonplace, though sometimes dramatic, writer of Italian operas, he has developed into a composer who, while never losing his southern grace and litheness, has assimilated some of the best elements of northern art. In the work of the younger men of his school there seems to be, at present, a contest between the old ideals and the new. In many cases, unfortunately, their musical gifts are not on a par with their dramatic intentions. ¶ The first great name in Russian music is that of Glinka, who, about the middle of the century, worked out a national form of opera. Though Wagner's influence has necessarily been felt here and there, the Russian opera as a whole has developed freely on its own account; and the two representatives of it best known to the West—Rubinstein and Tschaikowsky—are in no way Wagnerian.

operet'ta, *I.*, *Operette* (ôp-ê-rêt'-tê), *G.* A small light opera, cf. SINGSPIELE. **Op'erist**. An operatic singer.

Operndichter (ô'pârn-dîkh-têr), *G.* Libretto writer.

ophicleide (ôf'-i-klîd). 1. An obsolescent brass instr. the bass of the key-bugle family. The *bass. o.* in C, B♭ and A♭ (compass A♭-a'g) the *alto o.* in F and E♭ (compass 2½ octaves); the *contrabass o.* same compass as the *alt. o.* but an octave lower. The *bass tuba* (q. v.) has a richer tone and has displaced it. 2. A powerful 4 or 8 ft. reed-stop.

opp. Abbr. of *oppure*.

opposite. Contrary (of motion, q. v.).

oppure (ôp-poo'-rê), *I.* Or, or else.

opus (ô'-poos), *L.* Work, composition; as, *Op. 10*, the 10th composition, or, more commonly, the 10th publication of a composer. **opus'culum**. A little work. **opus post'humum**. A work published after the death of the composer.

orage (ô-râzh), *F.* "Storm." 1. An imitative composition. 2. A stop.

O'ra pro no'bis, *L.* "Pray for us!" A response to a litany in R. C. service.

oratoire (ôr-â-twâr), *F.*, **orato'rio**, *I.* and *E.*, **orato'rium**, *L.* (in *G.* ô'-râ-tô'-rî-oom). A sacred work constructed like an opera, but performed now without action, costume, or scenery. See next page.

The Oratorio.

By H. E. KREHBIEL.

AN oratorio is a musical composition for chorus and solo voices, with orchestral accompaniment, to a poem on a religious or sacred subject, generally in narrative form, though often with dramatic episodes, but without scenery, action, or costume. The origin of the oratorio is to be found in the so-called mysteries and miracle-plays of the thirteenth and fourteenth centuries, which enacted an important part in the life of the common people. These were sung and acted, and though, on account of abuses that crept into them they were frowned upon by the Church, their popularity was never destroyed. The oratorio was brought into existence upon the model of these religious plays by St. Philip of Neri (1515-95), who recognised in them a means of opposing the influence of the Reformation upon the common people. In his chapel or oratory (whence the name oratorio) in Rome he had spiritual songs sung after sermons and other devotions, to "allure young people to pious offices." St. Philip induced capable Italian poets to write the words, and the best composers to furnish the music. By degrees the spiritual songs gave place to musical settings of sacred stories sometimes in dialogue form. The invention of dramatic recitative at the end of the sixteenth century had a marked influence on oratorio. The first to use it was Emilio Cavaliere, whose allegory, "The Soul and the Body," performed in a Roman Church, was the first oratorio corresponding to the modern form. It was, however, intended to be acted in costume, and only gradually did this feature fall into disuse. The later Italian composers, Carissimi, Stradella, Cesti and Alessandro Scarlatti, first developed the new form on the lines in which it has come down to us. Carissimi greatly improved the recitative, giving it more character and musical expressiveness than his predecessors had done, and ventured more boldly into the field of broad choral writing. Cesti and Stradella cultivated still further the natural resources of the chorus at a time when the general tendency in Italy was toward the more obvious and pleasing forms of solo song. Alessandro Scarlatti, who was one of the chief forces in this direction, also contributed to the development of the oratorio by the increased stress he put upon the solo arias in it. But on the whole, as Dr. Parry has remarked, the oratorio had to wait for representatives of more strenuous nations for its ultimate development. ¶ That development was destined to come in Germany. While oratorio had thus been taking shape in Italy, there was an important movement going on in Germany by which the Passion was brought into existence. This came about, after a long line of tentative and experimental efforts, through the works of Heinrich Schütz, who had received his training in Italy and carried

thence to his native land some of the new ideals of music. His first Passion was produced in 1645. The various attempts that followed this culminated in the settings by J. S. Bach. These works were intended for performance in church in Passion Week, as a religious service partly narrative, partly dramatic and partly reflective in character. The narrative was put into the mouth of the Evangelist, usually the principal tenor, who related the Passion of Christ; the personages in the story spoke for themselves. The chorus was often treated dramatically, representing the emotions of the onlookers, while the solo airs were of a piously reflective character. There was a plentiful interspersing of chorales in which the congregation joined. In the middle there was an intermission for the sermon. The Passion music was also an outgrowth of the mediæval miracle-plays, but it soon fell into disuse and displayed no vitality after the great creations of Bach, the "Passions according to St. Matthew" and "St. John," respectively, composed in the first quarter of the eighteenth century. German art was thenceforward turned into the channels of the oratorio as it was developed in Italy; and the form was brought to its highest perfection by George Frederick Handel. As thus perfected it was not, like the Passions, a part of religious exercises, nor a direct expression of devotional feeling, but epic or narrative, with certain quasi-dramatic traits and sometimes with the use of vivid local colour; but always with the most impressive use of the chorus as the most important medium of expression. Handel's first oratorio "Esther" was written in 1720 and performed first in England in 1732, oratorio being then quite unknown in that country. The long line of masterpieces he produced thereafter gave the final and definite character to the oratorio form which has remained to this day. The greatest of them are "The Messiah," "Judas Maccabæus," "Israel in Egypt," and "Samson." Handel's strength lay chiefly in broad choral writing, and it was natural that the oratorio should develop mainly on this line, as affording a vehicle for more descriptive and characteristic music, thus making up for a lack of pantomime, costume, and scenery. ¶ For a considerable period after Handel's death, little of importance in the field of oratorio was produced. Haydn's "Creation" and "The Seasons," written in 1795 and 1801 respectively, still retain some of their vitality and freshness. Beethoven's "Mount of Olives" does not. Oratorios by Spohr and Schneider attained a great but transient popularity, but the next really important works in this form were Mendelssohn's "St. Paul," performed first in 1836, and "Elijah," in 1846. In both of these the dramatic element is foremost, and the musical characterisation of the various persons presented is perhaps more vivid than any previous attempts in this line. Works like Liszt's "St. Elizabeth" and Rubinstein's "Moses" are conceived as operas in which descriptive directions take the place of scenery, costume, and incident.

orchésographie (ôr-kâ'-zô-grâ-fê), *F.*

The science and explanation of dancing. **orchestique** (têk), *F.* Relating to dancing. **Orchestik** (ôr-kês-têk'), *G.* Art of dancing.

or'chestra, *E.* (In *I.* or-kâs-tra), **Orchester** (ôr-kês'-ter), *G.*, **orchestre** (ôr-kêstr), *F.* Literally "dancing-place," that used in front of the stage in Greek tragedy for the chorus; the name was given by the first opera-writers (vide *PERRI*, B. D.) to the place occupied by the musicians, thence to the musicians themselves. The word now means the place and its occu-

pants, and the instrs. in general. The modern *o.* may be (a) **large, full, grand, symphony**; (b) **small**. Parts of the orchestra may be designated, as *string orchestra*, etc. **Orchester-verein** (fêr-in). An orchestral society. **O-stimmen**. Orchestral parts. **orchestral flute or oboe**. A stop. **or'chestration**. The art or act of arranging music for orchestra. **or'-chestrate**, *E.*, **orchestrare** (ôr-kês-trâ'-rê), *I.*, **orchestri(e)ren** (trê'-rên), *G.*, **orchestrer** (ôr-kês-trâ), *F.* To write for orchestra.

The Orchestra and Orchestration.

By W. J. HENDERSON.

THE modern orchestra dates from the early part of the seventeenth century. Previous to that no attempts at a systematic combination of instruments can be found. The original use of the orchestra was in the accompaniments of operas, and even here the earliest combinations were fortuitous and without special purpose. The earliest writer who seemed to have distinct ideas as to instrumental effects was Claudio Monteverde (1568-1643). His orchestra was the first in which a considerable body of strings, including two violins, figured. He invented some special instrumental effects, and led the way toward the establishment of the string quartet as the foundation of the orchestra. Alessandro Scarlatti (born 1659) wrote for a string quartet similar to that employed in the present orchestra, and used oboes and flutes as his principal wind-instruments: ¶ Handel (1658-1759) used all the ordinary instruments of the present orchestra except the clarinet, but not in the same combinations as those of to-day. The orchestra of his time contained a much larger number of oboes and bassoons than ours, because these instruments then were much less powerful. In the early part of the eighteenth century, when the seeds of symphonic music were just beginning to sprout, the orchestra consisted of the same body of strings as now used, but the violoncello was not yet appreciated at its true value, trumpets and tympani being added when brilliancy was needed. Clarinets had not entered the orchestra, but flutes were common. The trombone was employed only in the opera, where alone also the harp was heard. ¶ Joseph Haydn (1732-1809) wrote his first symphony in 1759 for first and second violins, violas and basses, two oboes and two horns. Mozart (1756-91) introduced clarinets and Haydn learned their use from him, so that his *D* major symphony, written in 1795, is scored for 2 flutes, 2 oboes, 2 clarinets,

2 horns, 2 kettle-drums, violins, violas, 'cellos and basses, adding in the first movement 2 bassoons and 2 trumpets. In the "Eroica" he introduced a third horn, and in the fifth symphony a piccolo, a contra-bassoon and three trombones. Four horns were used in the Ninth symphony, and this work contains the entire modern orchestra, except such instruments as have since been introduced for special effects. The operatic writers in their search after dramatic colouring led the way in such introductions, and the romantic composers of symphonic music, building up their great colour schemes, were not slow to accept every suggestion. ¶ Nevertheless the orchestra as now constituted is practically that of Beethoven. As ordinarily distributed it is composed of a piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 kettle-drums, first and second violins, violas, 'cellos, and basses. The wood-wind instruments are now frequently used in triplets instead of pairs, and the whole wind choir is extended at will by the use of the English horn, the bass clarinet, the tuba, the saxophone or other less common instruments. The harp is also employed at times. ¶ ORCHESTRATION, the art of writing for orchestra, has developed rapidly in recent years, yet the fundamental principles are those which guided Mozart and Beethoven. The modern efforts have been in the direction of increased sonority and richness of colour. These ends are obtained by writing for a larger number of instruments and by dividing the old ones into a greater number of parts. The orchestra naturally separates itself into three groups of melodic instruments and one of merely rhythmic ones. The first three groups are the wood-wind, the brass, and the strings, and the other is the "battery," as the group of percussive instruments is called. In this last group only the kettle-drums have musical pitch, except when bells are employed. ¶ The wood-wind is divided into flutes, which have no reed mouthpieces; oboes and bassoons, which have mouthpieces with two vibrating reeds; and clarinets, which have mouthpieces with one reed. Flutes used in triplets are capable of independent harmony, but all of a high pitch. Bassoons are the basses of the oboe family, and hence with two oboes and two bassoons, composers can write in full four-part harmony for this class of reed instruments, and let them play by themselves when their peculiar thin, reedy quality is desired. The English horn, the alto of the oboe, can be used as another part. Clarinets have a compass extending through the alto and soprano ranges of the human voice, while the bass clarinet covers the tenor and the bass. Here again the composer can get a full harmony in one family of wood. Thus the wood alone offers three distinct orchestral tints. But the instruments of the different families combine to make new tints. Flutes go well with clarinets or oboes, and clarinets combine admirably with bassoons. Furthermore, the whole wood-band can be used at once with fine effect. The older composers had conventional methods of writing for these instruments, almost always.

allotting the same parts of the harmony to the same instruments. The moderns have learned to vary this practice with excellent results. All the wood-wind instruments can be used profitably as solo voices. ¶ The brass offers three groups, horns, trumpets and trombones, each of which is capable of independent harmony, while each may be combined with the other, or with any part of another to make variety of effects. All are useful for solo effects, the horn being especially good for this purpose. The brass can also be used in many combinations with the wood-wind. Horns, clarinets, and bassoons, for example, are frequently combined. The foundation of the orchestra, however, is the string quartet, as it is called, though it is really a quintet. Violins supply the soprano and alto parts of the harmony, violas part of the alto and all of the tenor; 'cellos run from bass up to low soprano, and basses give the deepest notes. The older composers made but poor use of the viola and the 'cello, but the moderns take every advantage of their compass and their individuality of timbre. Furthermore, the moderns subdivide the strings very often, writing at times for first and second violins in as many as six parts, for violas in two parts, and 'cellos in the same way. In this way the harmony becomes many-voiced and extremely rich. ¶ The essential requirements of good orchestration are solidity, balance of tone, contrast and variety. Solidity is obtained by a proper distribution, among the instruments, of the notes of each chord, so that the proper sounds are made the more prominent. The foundation of solidity is good writing for the strings, the mainstay of the orchestra. Balance of tone also depends on a proper dispersal of the harmony, so that the instruments which are providing the harmonic support will not drown out the voices of those which are singing the melody. A perfect understanding of the relative powers of the various instruments is necessary to success in these two matters. Especially must the middle voices be skilfully treated to obtain solidity. If they are too loud, the effect is "muddy"; if they are too weak, the orchestra is "all top and bottom," as the musicians say. ¶ Contrast is obtained by transferring the melodic ideas frequently from one of the three divisions of the orchestra to another, while variety is the result of mixing the tints. A theme is never confined to the strings, but is often handed over to the brass, or the wood-wind. But even this would not be sufficient. Consequently the various effects of mingling the voices of the different instruments, flutes and horns, or clarinets and 'cellos, or oboes and violas, are employed. The composer must, of course, know his orchestral colours thoroughly before endeavouring to mix them. Students of orchestral music will find the simplest and most solid colour schemes in the scores of the classic symphonists, while in the modern operas and symphonic works of the romanticists he will hear all the results of the most complex treatment of orchestral tinting.

orchestrina (tré'-nā), *di ca'mera*, *I.* A small free-reed key-board instr., imitating some orchestral instr. Inv. by W. E. Evans, 1860.

orchestrino (tré'-nō), *I.* A piano violin, inv. by Pouleau, 1808.

orches'trion. 1. A large automatic barrel-organ with many imitative stops. 2. A chamber-organ devised and used on his tours by Abbé Vogler.

ordinario (ôr-dî-nā'-rî-ô), *I.* Ordinary, usual, common. **tempo o.** 1. The usual time. 2. 4-4 time.

ordre (ôdr), *F.* A suite.

orecchio (ô-rêk'-kî-ô), *I.* Ear. **orecchiante** (ô-rêk'-kî-ân'-tê). Singing by ear.

oreille (ô-râ'-yü), *F.* Ear.

organ, *E.*, **organo** (ôr-gā'-nō), *I.*, **organe** (ôr-gân), *F.* See below.

Organ.

BY THE EDITOR.

THOUGH many instruments are loosely called *organs* (such as the mouth-organ, hand-organ, etc.), the word is generally given to the *pipe-organ*, a microcosmic wind-instrument which contains in its forest of resources almost all the powers and qualities of almost all other instruments. In the course of time while its powers have grown ever greater, their control has become always easier and more centralised. ¶ The History of the organ is, in any completeness, beyond the space of this work. Its prototypes are the primeval Pan's pipes and the bagpipe. The 2d century B.C. finds it with a key-board, and pipes supplied by bellows with air compressed by water. Ctesibius (170 B.C.) invented this *water-organ* (*Organon hydraulicon*) which his pupil Heron described in Greek. There are many accounts and representations of organs from that point on. The mediæval monks used organs abundantly, the pipes being 8 to 15 in number and of no greater than 4-ft. length, the range being usually one octave from middle *c'* downward, the key-board consisting of lettered plates to be pressed. In the 10th century there was at Winchester, England, an organ with 2 manuals for 2 performers, 20 digitals each, and 10 pipes to each digital, 400 in all. In the 12th century the pipes began to be divided into registers or stops (*q. v.*). For two centuries the action became so clumsy that keys were struck with fists or elbows. Pedals were invented about 1325. Till the 15th century, reed pipes were unknown. Since that time the resources have been vastly increased, the variety of tone rendered almost illimitable, and the introduction of water, steam or electric aid to work the bellows has displaced the need of a man to serve as organ-pumper or bellows-treader. Electricity has also been called into play for bringing remote parts of the organ into convenient control, till the performer with his draw-knobs has almost as easy command as the conductor with his bâton. ¶ The Construction of the organ is too complicated for detail, but many of the terms following will be found more fully explained under their

separate heads. When looking at an organ, in a church for example, the eye is first caught by the great array of pipes. These ornamental or *display-pipes* (some of which may be only for show, *dummy-pipes*) conceal many plain pipes of wood or metal, which are of various shapes and sizes, according to the quality and pitch of the tone of the *pipe* (q. v.). These pipes are grouped together into *registers* or *stops* (q. v.), each being of uniform quality of tone and furnishing a complete or partially complete scale (or series of pipes of graduated lengths). Though these pipes are merely colossal flutes, oboes, trumpets, etc. (each pipe, however, sounding only one tone), they are too large to be blown by human lungs, and an elaborate mechanism is used. This is concealed from the eye, which sees only the series of key-boards for the hands and feet, and the multitude of little *draw-knobs* grouped within easy reach. ¶ Of these key-boards the numbers vary, those for the hands, the *manuals*, being from 1 to 5 in number and appearing in the following order counting from below, and giving both English and foreign names :

ENGLISH.	GERMAN.	FRENCH.	ITALIAN.
Great (Gt.) organ	Hauptwerk (Manual I.)	Grand-orgue	(1 ^{er} clavier) Principale.
Choir	Unterwerk (" II.)	Positif	(2 ^e ") Organo di coro.
Swell (Sw.)	Schwellwerk (" III.)	Clav. de récit	(3 ^e ") " d'expressione
Solo	Soloklavier (" IV.)	" des bombarde	(4 ^e ") " d'assolo.
Echo	Echoklavier (" V.)	" d'écho	(5 ^e ") " d'eco.

Each of these key-boards may be said to control a separate instrument or *partial organ*; and one often speaks of the *choir-organ*, *swell organ*, etc.

¶ The *pedal-key-board*, *Pedalklaviatur* (pā-dāl'-klā-fi-ā-toor'), G., or *clavier des pédales* (klāv-yā-dā-pā-dāl') Fr., or *pedallera* (pā-dāl-lā'-rā), I., is worked by the feet and is also a separate instrument with stops of its own (vide PEDAL).

¶ By means of *couplers*, any two of these key-boards (manuals or pedals) may be connected; or they may all be combined into the *full-organ*. The *coupling-action* is worked by draw-knobs. ¶ The organ as a whole, then,

is divided into three chief parts: (1) The *action* (key-boards and stops). (2) The *pipe-work*. (3) The *wind-supply*. The *action* we have examined. The pipes (vide PIPE and STOP) are set upright above the wind-chest, the cover of which is called the *sound-board*; the lower part of the pipe, passing through an *upper-board*, which grips its *nose*, sets its *foot* in the *pipe-rack*; below this is a *slider* (worked by a draw-knob), a thin strip of wood with a hole for each pipe of its particular stop. ¶ (4) The *wind* is collected from the outer air by *bellows* and led by *feeders* into a *storage-bellows*, where it is compressed by heavy weights; it is next led by a wooden channel or *wind-trunk* into a wooden reservoir, or *wind-chest*, the top of which (the *sound-board*) is pierced by *grooves* closed by valves or *pallets*, and separated by *bars*. ¶ To play the organ, we first pull out a *draw-knob*, which drags along a *slider* until its holes are beneath the feet of the pipes of its stop.

This stop is now said to be *on* (before being brought into play it was *off*). Having also pulled out a draw-knob setting the wind-supply to work (or having signalled the person working the bellows), we next press down one of the digitals on the key-board whose stop we have drawn. In pressing down this digital lever we raise its opposite end, which lifts an upright rod (a *sticker*), this in turn raising the front end of a horizontal lever (or *back-fall*) whose rear end is thus depressed and pulls down a thin upright strip of wood (a *tracker*) which in turn pulls a wire (a *pull-down* or *pallet-wire*) fastened to a valve (or *pallet*) which opens and lets the air (which was waiting in the groove from the wind-chest) rush up through the slider into the pipe to make it sound or speak. (*Squares* and *roller-boards* sometimes intervene between the stickers and trackers, while *pneumatic* or *electric* actions give still more direct connection between digital and pallet.) This is the mechanism by which each tone is secured. By means of a multitude of stops and couplers, what would be a simple tone or chord on another instrument may become a vast group of tones of various pitches and colours. ¶ By means of the *swell* (q. v.) the volume of sound may be gradually increased or diminished while it is sustained.

organ-bellows. A machine for supplying wind. **o.-blower.** One who works the bellows. **o.-loft.** The part of the church where the organ is placed. **o. metal.** A tin and lead mixture used in pipes. **o. tablature.** Vide TABLATURE. **o. point.** Vide PEDAL POINT. **o. tone.** A tone sustained with uniform power. **buffet o.** Very small organ. **enharmonic, enharmonic organ.** An American instr. giving three or four times the usual sounds within an octave, furnishing the precise intervals for every key, the scale of each key being produced by pressing a pedal. **full organ.** All the power of the organ. **hand-organ** or **barrel-o.** A cylinder turned by hand and acting on keys to produce set tunes. **harmonium o.** A reed instr. voiced to imitate organ-stops. **organetto, I.** A small organ. **organier** (ôr-gân-yâ), *F.* Organ-builder. **organique** (ôr-gân-êk), *F.* Relating to the organ. **organista** (ôr-gâ-nēs'-tâ), *I.* and *Sp.* 1. An organ-player. 2. Formerly a composer.

organic. Old term for instrumental. **orga'nicen, L.** Organ-player. **organis'trum, L.** A hurdygurdy of about 1100 A.D. **organo** (ôr-gâ'-nô), *I.* Organ (q. v.). **o. di campan'a.** Organ with bells. **o. di legno** (lân-yô). Xylophone. **o. pieno** (pî-â'-nô), or **pleno** (plâ'-no). Full organ. **o. portatile** (pôr-tâ-tê'-lê). Portable organ. **organi vocali** (ôr-gâ'-nê-vô-kâ'-lê), *I.*, pl. The vocal organs. **organo, in, L.** Vide ORGANUM. **orga'nochor'dium.** A combination of pf. and pipe-organ inv. by Abbé Vogler. **organophon'ic.** Name adopted by a band of Polish performers imitating various instrs. vocally. **organographie** (grâ-fê), *F.* The description of an organ. **organologie** (zhê). The science of building and playing the organ. **organum, L., or'ganon, Gr.** 1. Any instrument, thence the organ. 2. The earliest polyphonic music, a continual progression of two parts in fourths or fifths (also called *diapho-*

- ny); later it developed into 3 parts (*triphonia*), the third part called *tripolum*, hence our term *treble*; then into 4 parts (*tetraphonia*). 3. The part added to another in 2 part organum. in *organo*. Old term for in more than two parts. o. *hydraulicum*. Hydraulic o. o. *pneumaticum*. The ordinary wind o. o. *simplex*, *L.* A mediaeval term probably meaning the unisonal accompaniment of a single voice.
- Orgell** (ôr-gêl), *G.* An organ. **O-bälge** (bêlkh-ê). Organ-bellows. **O-bank** (bänk). Organist's seat. **O.-bauer** (bow-êr). Organ-builder. **O.-bühne** (bü-nê), or **-chor** (kôr), or **-platz** (pläts). Organ-loft. **O.-gehäuse** (gê-hî-zê). Organ-case. **O.-kasten** (käs-tên). 1. Cabinet organ. 2. Organ-case. **O.-klang**. Tone of an organ. **O.-kunst** (koonst). The art of playing, or constructing an organ. **O.-metall** (mâ-täl'). Organ-metal. **O.-pfeife** (pfî-fê). Organ-pipe. **O.-punkt** (poonkt). Pedal-point. **O.-register** (rê-gês-têr). Organ-stop. **O.-schule** (shoo-lê). Organ-school or method. **O.-spiel** (shpêl). Playing the organ; or the piece played. **O.-spieler** (shpê-lêr). Organ-player. **O.-stein** (shtîn). Pan's pipes. **O.-stimmen** (shtîm-mên). Row of organ-pipes. **O.-stücke** (shtû-kê). Organ-pieces. **O.-treter** (trâ-têr). Organ-treader, bellows-blower. **O.-virtuose** (fêr-too-ô'-zê). Organ-virtuoso. **O.-wolf** (vôlf). Ciphering. **O.-zug** (tsookh). Organ-stop or row of pipes.
- orgeln** (ôr-gêln). To play on the organ.
- orgue** (ôrg), *F.* Organ. o. *de salon* (dû sâ-lôn), *orgue expressif*. (a) The harmonium. (b) The swell organ. o. *hydraulique* (ê-drô-lêk). Hydraulic organ. o. *à percussion* (pêr-kûs-yôn). A reed o. made by De Provins & Alexandre, Paris. o. *plein* (plân). Full organ. o. *portatif* (pôr-tâ-têf). A portable organ. o. *de barbarie* (dû bâr-bâ-rê). A barrel-organ, hurdygurdy. o. *positif* (pô-zî-têf). 1. The choir-organ. 2. A small fixed organ.
- orguINETTE** (ôr-gî-nêT), *F.* A small reed-organ played with a crank, the music being perforated to admit air to the reeds.
- orificio** (ôr-y-ftî'-chô), *I.* Orifice (of a pipe).
- oris** *cua*. Vide *NEUME*.
- or'nement**, *E.*, *ornamen'to*, *I.*, *ornement* (ôr-nâm'), *F.* An embellishment, as the turn, grace (q. v.), etc. **ornamental note**. An accessory note.
- ornato** (ôr-nâ-tô), *ornatamen'te*, *I.* Ornate(ly).
- orpha'ron**, **orphéor(e)on** (ôr-fâ-ô-rôn), *F.* A kind of cither.
- Orphéon** (ôr-fâ-ôn). 1. A piano-violin. 2. A popular male singing society of enormous proportions in France (in 1881 it had 60,000 members). **orphéoniste** (nêst). A member of such society.
- Orpheus** (ôr-f'yûs, or ôr-fê-ûs). Fabled Greek lyre-player and singer of supernatural power. **O.-harmo'nika**, *G.* Pan harmonikon.
- orthog'raphy**. Spelling and grammar are as necessary in music as in any other written language. Bad spelling occurs in music where, for instance, a chord is written in sharps when the key-relationship shows it to belong in the enharmonic flat notes. Sometimes, however, a note is mis-written intentionally for the sake of easier reading.
- os'cillation**, *E.*, **Oszillation** (ôs-tsil-lâ-tsil-ôn'), *G.* Beating, vibration.
- osia** (ô'-sê-â), **ossia** (ôs-sî-â), *I.* Or, otherwise, or else. o. *più facile* (plî-oo' fâ'-chî-lê). Or else this more easy way.
- osservanza** (vân'-tsâ), *I.* Observation, strictness. **osservato** (vâ'-tô). Strict, exact.
- ostinato** (ôs-tî-nâ'-tô), *I.* 1. Obstinate, continuous. 2. A ground-bass, sometimes *basso* o.
- otez** (ô-tâ), *F.* "Off!" (of a stop).

ottava (ôt-tă'-vă), *I.* Octave, eighth.
o. alta (ăl'-tă). The octave above;
 an octave higher (abbreviated **8va.**);
o. bassa (bäs'-sä). The octave be-
 low (abbreviated **8va. bassa**). **o.**
supra (soo'-prä). The octave above.
coll' o. To be played with the octave
 added.

ottavina (ôt-tă-vě'-nă), *I.* Vide OCTA-
 VIANA.

ottavino (ôt-tă-vě'-nō), *I.* The pic-
 colo.

ottemole (ôt-tě-mō'-lē). A group of
 eight equal notes.

ottet'to, *I.* Octet.

ou (oo), *F.* Or, or else.

ougab (oo'-găb), *Heb.* Ancient reed-
 instrument.

ouïe (oo-ē), *F.* Soundhole.

outer voices. The highest and lowest
 voices.

ouvert (oo-văr'), *F.* Open. Vide
 LIVRE.

ouverture (oo-văr-tür), *F.*, **Ouverture**
 (oo'-fēr-tür-rē), *G.*, **overtura** (ô-vēr-
 too'-ră), *I.*, **overture** (ô'-vēr-tür, not
 toor). An elaborate prelude to an
 opera, oratorio or play, often based
 (in the **concert o.**) on the sonata
 formula; often (in the **opera o.**) a
 mere medley of airs; sometimes an
 independent composition. **o. di bal-
 lo** (dē bäl'-lō), *I.* An overture intro-
 ducing dance melodies.

overblow. 1. To blow with enough
 force to produce harmonics on a wind-
 instr. Vide ACOUSTICS and HORN.
 This feat is constantly necessary in
 playing many wind-instrs. 2. Of de-
 fective pipes, to sound a partial in-
 stead of the fundamental.

overchord. Vide PHONE.

overspun. Used of covered strings.

overstrung. Of a piano in which the
 strings of two or more of the lowest
 octaves are stretched diagonally under
 other strings, the object being to
 economise space.

ovvero (ôv-vă'-rō), *I.* Or.

O. W. Abbr. for Oberwerk.

oxypyc'ni. Church modes with a
 pyknon high in the tetrachord.

P

P Abbr. of *pedale*; *piano*; *più*,
 as *più forte* (pf.); *poco*, as p. a.
 p., *poco a poco*; *parte* (as colla
 p.); *pointe*, *F.* (toe); and *posi-
 tif* (choir-organ).

pad. Vide PIANOFORTE.

padiglione (pă-děl-yō'-nē), *I.* The
 bell (of a wind-instr.).

Padovano (pă-do-vă'-nō), **Padava'ne**,
 or, **Paduane** (pă-doo-ă'-nē), *I.*
 "From Padua." An Italian dance
 in ternary rhythm. Perhaps the same
 as Pavan.

paean (pě'-ăn), *Gr.* Hymn of invoca-
 tion, usually to Apollo.

pair of organs. An organ with a
 complete set of pipes.

paired notes. Thirds, sixths, etc., in
 pf.-playing.

paisana (pă-l-ză'-nă), *Sp.* A country-
 dance.

palalaika. Vide BALALAIKA.

palco (păl'-kō), *I.* Stage of a theatre;
 box.

Palestrinastil (shtël), *G.* The style of
 Palestrina (vide B. D.), i. e., a cap-
 pella.

palettes (păl-ët'), *F.* The white keys.

pal'let. A spring valve in the wind-
 chest of an organ.

palmadilla (păl-mă-děl'-yă), *Sp.* A
 dance.

pam'be. Small Indian drum.

panathe'nœa, *Gr.* An Athenian festival
 at which musical contests were held.

Pan'dean pipes, **Pan's pipes.** A
 primitive group of reeds or tubes of
 different lengths, fastened together
 and tuned, named for the god Pan.

pando'ran, *Gr.*, **Pandore** (păn-dō'-rē),
G., **pando'ra**, **pandoura**, **pandura**
 (păn-doo'-ră), *I.*, **pandure** (pândür),
F. Vide BANDORA.

Panföte (păn'-flă'-tē), *G.* Pandean
 pipes.

panharmo'nicon. A kind of orches-
 trion inv. by Maelzel.

panmelo'deon. A key-board instr. of
 wheels impinging on metal rods, inv.
 1810, by Leppich.

panorgue (ôrg), *F.* A little reed-organ to be attached to a pf. inv. by J. Jaulin.

pan'sympho'nikon. An orchestron inv. by Peter Singer, 1839.

pantaleone (pân-tâ-lê-ô'-nê), **pantalon.** An instr. inv. by Pantaleon Hebenstreit, in the 18th century. It was 9 ft. long, 4 ft. wide, and had 186 gut strings, played on with two small sticks. **P.-zug,** *G.* A harpsichord-stop.

pantalon (pân-tâ-lôn), *F.* First movement of the quadrille.

Papagenoflöte (pâ'-pâ-gâ-nô-flâ'-tê), *G.* Pan's pipes, from Mozart's *Papageno* (vide "Magic Flute" in "Stories of the Operas").

papillons (pâp.-ê-yôn), *F.* "Butterflies." A frail and fitting composition.

parallel. Of intervals, consecutive; of keys, related. Of motion, the progression of two voices in the same direction at a fixed interval. It requires care in handling. **Parallelen** (pâ-râl-lâ-lên), *G.* 1. Sliders. 2. Consecutives. **Parallelbewegung** (bê - vâkh' - oongk), *G.* Similar or parallel motion. **Parallel-tonarten** (tôn-âr-tên), *G.* Related keys.

parame'se, parane'te. Vide *LYRE*.

par'aphrase. Free or florid transcription.

parfait (pâr-fê'), *F.* Perfect (of intervals), etc.

parlan'do, parlante (pâr-lân'-tê), *I.* "Speaking," in a recitative manner.

parhy'pate. Vide *LYRE*.

Parnas'sus. A mountain in Greece, sacred to Apollo, the Muses, and inspiration generally. *Gradus ad Parnas'sum.* Vide *METHOD*.

parole(s) (pâ-rôl'), *F.* Word(s).

part, *E.* and *G.* 1. The music of an individual voice or instr. 2. A division.

part-book. 1. The music of any one voice or instr. 2. In the 15th-16th cent. a book with separate parts on facing pages.

part-song. A song for three or more voices.

part-writing. Counterpoint.

parte (pâr-tê), pl. *i.*, *F.* Part(s). **colla p.** With the part, i. e., adopting the tempo of the singer or soloist. **p. cantan'te.** The vocal part, the leading voice. **parti di ripieno** (rê-pî-â'-nô). Supplementary parts. **a p. eguale.** With more than one voice of leading importance.

partial. 1. An harmonic. Vide *ACOUSTICS*. 2. Vide *STOP*. 3. Vide *TURN*.

participating. Accessory. **participa'tum syste'ma,** *L.* Equal temperament.

Partie (pâr-tê'), *G.* 1. Variations. 2. Vide *SUITE*.

partie(s) (pâr-tê), *F.* Parts. **p. de remplissage** (dû rân-plî-sâzh), *F.* Accessory parts.

partimento, *I.* 1. An exercise. 2. Figured bass.

partita (pâr-tê'-tâ), *I.* 1. Variations. 2. Vide *SUITE*.

partitino (tê'-no). A small supplementary score.

partition, *E.* (in *F.* pâr-tês-yôn), **Partitur** (pâr-tî-toor'), *G.*, **partitura** (pâr-tî-too'-rà), **partizione** (pâr-tê-tsl-ô'-nê), *I.* A full score for voices or instrs. **p. cancella'ta.** A set of staves with vertical lines for the bass. **Partiturspiel** (toor'-shpêl), *G.* Playing from the score.

partito (pâr-tê'-tô), *I.* Scored, divided.

pas (pâ), *F.* 1. Step, dance. **p. ordinaire** (pâ-zôr-dî-nâr). March time. **p. de charge** (dû shârhzh). Double time. **p. seul** (sûl). A dance for one performer; **p. de deux** (dû dû). For two, etc. **p. redoublé** (pâ-rû-doo-blâ'). A quick-step. 2. Not, as **pas trop vite** (pâ trô vêt). Not too fast.


paspié (pâs'-pî-â), *Sp.* A kind of dance.

pas'py. Vide *PASSEPIED*.

passacaglio (pâs-sâ-kâl'-yô), *I.*, **passacaille** (pâs-sâ-ki'-yü), *F.*, **passacol'le**, *Sp.*, **passagall'o**, *I.* A chaconne with a ground-bass in 3-4 time, always in minor.

- passage** (in *F.* pás-sázh). 1. A phrase or section. 2. A figure. 3. A run. **notes de p.** Grace notes. **passage-boards.** Boards on which an organ-tuner may walk.
- passaggio** (pás-sád'-jò), *I.* 1. A passage. 2. Modulation.
- passamezzo** (pás-sá-méd'-zò). A slow Italian dance, in 2-4 time, resembling the Pavan.
- passant** (pás-sán), *F.* Slide (of a bow).
- passepied** (pás-pí-ä), *F.* A lively old French dance in 3-4, 3-8, or 6-8 time; a quick minuet with three or more reprises, the first of eight bars.
- passer-rue** (pás-rí). Passacaglio.
- passing.** Unessential, as a **passing modulation.** A transient modulation. **passing tone**, or note, a brief dissonance on the weak beat, leading from one consonant tone to another; it does not need to be prepared.
- Passion, Passion-music.** Oratorio, or play. A dramatic or musical setting of the "Passion" (suffering) of Christ. It differs from the oratorio (q. v.) in history and form only in the facts of its being always concerned with the one subject, and in the introduction usually of spiritual reflections.
- passionata** or -o (pás-sí-ò-ná'-tä), **passionatamen'te**, *I.* Passionate(ly).
- passione** (pás-sí-ò-né). 1. Passion, feeling. 2. Vide **PASSION**.
- Passionsmusik** (pás-sí-òns-moo-zék'), *G.* Vide **PASSION**.
- pas'so**, *I.* Step.
- pas'sy-measure.** Old *E.* Passamezzo.
- Pastete** (pás-tá'-tè), *G.* Pasticcio.
- pasticcio** (pás-tè'-chò), *I.*, **pastiche** (pás-tèsh), *F.* 1. An opera, or other work in which old airs are used to new words. 2. A medley.
- pastoral, pastorale** (pás-tò-rá'-lè in *I.*; in *F.* pás-tò-rál'). An opera, cantata, song or instrumental composition of rustic nature or subject. **p. flute.** Shepherd's pipe. **p. organ-point.** Vide **PEDAL-POINT**. **pastorel'la**, *I.*, **pastorelle** (rèl), *F.* A little pastoral.
- pastorita** (è'-tä). 1. A shepherd's pipe. 2. A stop, the Nachthorn.
- pastourelle** (pás-too-rèl), *F.* 1. A 6-8 movement of a quadrille. 2. A troubadour lyric.
- patetica** or -o (pá-tá'-tí-ká), *I.*, **pathétique** (pá-tá-tèk), *F.*, **pathetisch** (pá-tá-tísh), *G.* Pathetic; a piano sonata in C minor by Beethoven is so-called; and a symphony by Tchaikovski.
- pateticamen'te**, *I.* Pathetically.
- patimen'to**, *I.* Grief, suffering.
- patouille** (pát-oo-è'-yü), *F.* Xylophone.
- patte** (pát), *F.* 1. A special clarinet key. 2. A music-pen.
- Pauke(n)** (pow-ké(n)), *G.* Kettledrum(s).
- pause**, *E.*, **pausa** (pá'-oo-zá), *I.*, **pause** (pöz), *F.* 1. A rest of variable length; if very protracted called **lunga** (or long) **pausa**. 2. A fermate. 3. *F.* and *G.* A whole rest. **demipause** (dè-mè'-pöz), *F.* A half-rest.
- pavan', E.**, **pavana** (pá-vá'-ná), *I.*, **pavane** (pá-ván), *F.* A grave stately dance in 3-4 time, generally in three strains, each repeated; once supposed to be derived from **pavo**, peacock, now from **Paduna** (q. v.).
- paventato** (pá-vén-tá'-tò), **pavento'so**, *I.* Fearful, timid.
- pavillon** (pá-vè'-yôn), *F.* The bell of a wind-instr. **p. en l'air** (ân lâr). "The bell upwards" (direction to horn-players). **flûte à p.** A stop with flaring pipes. **p. chinois** (shên-wä). Chinese hat, crescent.
- peal.** 1. A chime. 2. A change, of bells.
- pean.** A pæan.
- pearly** (of runs, etc.) Bright, distinct.
- ped.** Abbr. of Pedal.
- ped'al**, *E.* (in *G.* pá-däl'), **pédale** (pá-däl), *F.*, **pedale** (pá-dä'-lè), *I.* 1. Abbr. of Pedal-point (q. v.). 2. A foot lever of various musical uses. The piano has usually two pedals: (a) The damper (open, loud, or extension) pedal, which raises all the dampers from the strings, allowing

the tones struck to be sustained and broadened by sympathetic (q. v.) vibration. The use of the damper-pedal is indicated by Ped., and its cessation by the mark * or (*). Wm.

H. Sherwood (vide B. D.) has introduced a more accurate system of continuous lines  to indicate just when this pedal is to be pressed, how long held and when released. (b) The **soft pedal** (*pétite* (pā-tēt), *pédale*) in some cases merely lets a cloth fall over the strings, but usually shifts the action so that the hammers strike only one of the two, or three strings allotted each tone. Hence its use is indicated by *una corda* (oo'-na kôr-dā, one string), or *Verschiebung* (fēr-shē'-boongk), and its discontinuance by "*tre corde*" (trā kôr-dā, "3 strings"). In the upright pf. this pedal simply moves the hammers nearer the strings. Some pianos are fitted with a (c) **sustaining**, or **prolongation pedal**. A damper-pedal holding the dampers from only those strings struck at the moment, until the pedal is released, thus permitting the sustention of a chord or tone while the hands are busy elsewhere. (d) A. B. Chase has inv. an **octave-pedal**, or **octavo-attachment**, sounding also the higher octave. Both pedals (a and b) may be pressed together; this is indicated by *pedale doppio*, or *doppelte*.

The harp (q. v.) has 8 pedals, one opening or closing a panel in the sounding-case with loud or soft effect. Reed-organs, etc., have double pedals or treadles for working the bellows. In the pipe-organ (and in the **pedalier**, q. v.) the pedals are of great variety. There is a pedal key-board, **Pedalklaviatur** (pā-dāl'-klä-ft-ä-toor'), or **Pedalklavier**, *G.*, **clavier des pédales** (dā-pā-dāl'), *F.*, **pedaliera**, *I.*, with a compass of C-f, or, counting stops, from C,, up. This is played by the feet (V over a note indicating the right toe; under it, the left: O similarly marking the heel). To this

part of the organ, called the **pedal-organ**, many stops are often allotted; hence **pedal - pipe**, **stop - sound-board**, etc.; it is locked from sounding by a **pedal-check** (worked by a stop-knob), a bar running beneath it. The pedal-stops may be made to sound with any of the manuals by means of mechanism, called **pedal-couplers**, **coupler - pedals**, or **reversible - pedal**.

The word **pedal** is also given to the organ, to such foot-levers as the **combination**, or **composition pedals** (*pédales de combinaison*), which if **single-acting** draw out certain new, or push in certain old, stops; if **double-acting** produce certain combinations regardless of the previous registration. The **forte-pedal** draws out all the stops of its key-board; the **mezzo - p.** the chief 4-8 ft. stops; the **piano-pedal** leaving only the softest on; the **crescendo-p.** draws out the full power gradually, the **diminuendo** withdraws it; the **sforzando** produces a sudden fulness. Vide also CELESTE.

The **swell-pedal** works the shutters of the swell-box; if it remains at rest where left, it is called a **balance swell-pedal**.

Pedalflügel (flü'-ghēl), *G.* **Pedallier**.

Pedalharfe (pē-dāl'-hārfe), *G.*, **pedal-harp**. A double-action harp.

pedalier (pēd-ä-lēr'), *E.*, **pédalier** (pā-dāl-yä'), *F.*, **pedal'ion**. A pedal-key-board attachable to a piano and playing the bass-strings.

pedal-note, or **tone**. A tone sustained by the pedal or some voice, usually the bass, while the other parts move independently. As the word "point" originally meant "note," **pedal-point** (abbr. to **pedal**) is synonymous with **pedal-note**, but is now used rather of the phrase in which the **pedal-note** occurs. It is displacing the word **organ-point**, derived not from organ, but from *organum* (q. v.) and referring to the long notes of the *cantus firmus* against which

- the other voices moved, these notes being called *organici puncti*, or *organum notes*. Pedal-point is then a phrase in which one tone is sustained through independent harmonies. The tonic or the dominant is usually the tone sustained. If both are used at once it is called *pastoral*. If the *pedal-pt.* occurs in other voices than the bass it is *inverted*. It is sometimes *exterior*, or *interior*. It may be figured, trilled, or florid.
- peg**, *A*. A tuning-pin; in the violin, etc., it is set in the head, in a space called the *peg-box*.
- pegli** (pā-yē), *I*. For the (from *per gli*).
- pek'tis**, *Gr*. A Greek lute.
- pel**, *pel'lo*, *I*. For the (from *per il, per lo*).
- penil'ion**. A Welsh improvisation of verses.
- pennant**. Hook.
- pennata** (pēn-nā'-tā), *I*. Quilled (of the spinet, etc.).
- penor'con** (pū-nōr'-sōn), *F.*, from *penor'kon*, *Gr*. An ancient guitar.
- pensieroso** (pēn-sē-ā-rō'-sō), *pen-so'so*, *I*. Pensive, thoughtful.
- pentachium**, *Gr*. A composition in 5 parts.
- pen'tachord**. 1. A series of 5 diatonic tones. 2. An instr. with 5 strings.
- pen'tatone**, *E.*, **pen'taton**, *Gr*. 1. An interval of 5 whole tones, an augmented sixth. **pentaton'ic**. Having five whole tones. **pentatonic scale**. A five-toned scale, the same as the usual major scale, with the fourth and seventh tones skipped; called also the Scotch scale. The black keys of the piano represent a pentatonic scale.
- per**, *L*. and *I*. For, by, through, in, from.
- percussion**, *E.*, **percussione** (pēr-koos - sē - ō' - nē), *I*. 1. The actual sounding of a tone or chord (as opposed to its preparation or resolution). 2. Instrs. of percussion are those in which the tone is secured by striking, particularly the drums, cymbals, and triangle, also the piano, and so forth.
- percussion-stop**. One in which the reed is struck just as it is blown, to emphasise its tone. **percussive**. An instr. of percussion.
- perden'do**, **perden'dosi**, *I*. Dying away in both speed and power.
- perdu'na**. Bourdon.
- perfect**, *E.*, **perfet'to**, *I*. 1. Vide INTERVAL, CADENCE, CHORD. 2. An obsolete name for triple time. **perfection**. Vide NOTATION and LIGATURE.
- Périgourdine** (pā-rī-goor-dēn), *F*. Cheerful old French dance, in triple time, so called from the province of Perigord.
- period**, **période** (pā-rī-ōd), *F.*, **periodo** (pā-rī-ō'-dō), *I*. A passage containing two or more sections and some form of cadence. Vide FORM. **Periodenbau** (pā'-rī-ōd-ēn-bow), *G*. The building of periods, or composition.
- perpetual**, **perpetuo** (pēr-pā'-too-ō), *I*. 1. Vide CANON. 2. **Perpetual motion**, or **perpet'uum mo'bile**, *L*. A piece of great rapidity and no pause till the end.
- pes**, *L*. Foot. A ground-bass to a round.
- pesante** (pā-sān'-tē), **pesantemen'te**, *I*. Heavy(ly), impressive(ly), forcibly.
- peso**, *di* (dē pā'-sō), *I*. At once.
- petit** (pū-tē'), **petite** (pū-tēt), *F*. Small.
- choeur p.** A three-part chorus. **p. flute**. Piccolo. **p. mesure à deux temps**. 2-4 time. **petits notes** (pū-tē' nōt). Grace notes. **p. pedale**. Soft pedal.
- pet'to**, *I*. The chest. **voce de p.** Chest voice. *di p.* From the chest.
- peu** (pū), *F*. Little. **un p.** A little. **p. à p.** Little by little.
- pezzo** (pēd'-zō), *pl. i, I*. A piece or number. **pezzi concertanti**. Concerted numbers.
- pf.** Abbr. of, 1. Pianoforte. 2. Poco forte.
- Pfeife** (pfī'-fē), *G*. 1. A fife. 2. A pipe, as of an organ. **Pfeifendeckel**. The covering of a pipe. **P.-werk**. The pipe-work. **Pfeifer**. A fifer.

Phantasie (fän-tä-zē), *G.* Fantasy, or fantasia. **P.-bilder, P.-stücke.** Fanciful pieces of no strict form. **phantasieren** (zē'-rēn). To improvise. **Phantasier'-maschine.** A melograph. **phantasi(e)rte** (zēr'-tē). Improvised.

phil'harmonic. Music-loving.

philomèle (fē-lō-mél). Vide **ZITHRA**.

phonas'cus, L., from *Gr.* Singing-teacher.

phisharmon'ica. An octagonal accordion.

phonaut'ograph. 1. A name given first to a melograph, inv. by Abbé Moigno, a pencil fitted to a vibrating membrane. 2. An electric melograph for key-board instrs. inv. by Fenby.

phone, Gr. 1. Voice or tone. 2. Sound, a term appropriated by Dr. Th. Baker, to represent Riemann's term "clang" (q. v.), hence **homophone, under phone, contro-phone,** and **phonic.**

phonet'ica, pho'nica. The science of sounds.

pho'nikon. A metal wind-instr. with globular bell inv. by Czerveny, 1848.

phonom'eter, E., phonomètre (fōn-ō-mētr), *F.* A device for measuring vibration.

phor'minx, Gr. An ancient lyre-like instrument.

pho'tinx, Gr. An ancient crooked flute.

phrase, E. (in *F.* frāz, in *G.* frä'-zē). 1. A musical clause. Vide **FORM.** 2. A short passage or figure.

phrase-mark. A long curve covering a phrase; or any musical punctuation-mark. **phrasi(e)ren** (zē'-rēn), *G.* To phrase. **phrasé** (frä-zä), *F.*, **phrasing, E., Phrasierung** (zē'-roongk), *G.*

(a) The act or art of delivering music with due regard to its melodic and rhythmic punctuation, relation and contrast. (b) Signs for such phrasing.

Phrygian (frī-jän), *E.,* from *Gr.* **phrygische** (frē'-jish-ē), *G.* Vide **MODKS.**

physharmo'nica. 1. A small reed and bellows attachment to a piano key-board for sustaining and colouring tones; inv. by Häckel, Vienna,

1818; the forerunner of the harmonium. 2. A free-reed-stop.

piacere, a (ä pi-ä-chä'-re), **a piaci-men'to, I.** At pleasure. **piacevole** (pi-ä-chä'-vō-lē), **piacevolmen'te.** Pleasant(ly). **piacevolezza** (léd'-zä). Suavity.

piagendo (pi-ä-jēn'-dō), *I.* Plaintive.

piagnevole (pi-än-yä'-vō-lē), *I.* Sad, mournful.

pianar'tist, G. A mechanical attachment for playing the piano.

pianente (pi-än-nēn'-tē), *I.* Gently, softly. **pianet'to.** Very soft.

piannette (nēt'). A small piano.

piangevole (pi-än-jä'-vō-lē), **piangevolmen'te, I.** Doleful(ly).

pianino (nē'-nō), *I.* An upright piano.

pianis'simo, I. Very soft. **pianis-sis'simo.** Extremely soft.

pianist (pi-än'-ist, not pē'-än-ist), *E.* A piano-player.

pianista (nē'-stā), *I.* 1. A pianist. 2. A mechanical piano.

pianiste (pi-än-ēst'), *F.* Pianist of either sex.

piano (pi-ä'nō), *I.* 1. Soft, softly, abbr. (*p.*) hence **piano-pedal.** 2.

The common form of the word piano-forte (q. v.); this shorter form is altogether used in France, and commonly elsewhere. Many terms are used to indicate sizes and forms of the piano, as the **concert grand** and **par'lour grand** or **piano à queue** (ä-kü'), the **semi-grand** or **boudoir** or **p. à queue écourtée** (ä-koor-tä), or **baby-grand.** Smaller form. The **square** or **carré** (cär-rä); **p. à tavolins**; the upright or cabinet, or **p. à secrétaire** (sä-krē-tär), or **droit** (drwä), **oblique**, or **à pilastres**, or **vertical**, and still smaller sizes such as the **cottage**, or the **piccolo**, inv. by Wornum, of London, 1829. For practice there are the **dumb p.**, or **p. muet** (mü), and the **Virgil practice-clavier**, etc. **electric p.** One employing electro-magnets in place of hammers. **p-quatuor**, or **p. à archet** (ä är-shä). Vide **PIANO-VIOLIN.** **p. éolien.** Vide **AMEMO-**

CHORD. The *p. harmon'icorde*. A combination with an harmonium, inv. by Debain. the *p. à claviers renversés* (ä-kläv-yä rän-vër-sä). One with 2 key-boards, one above the other, the scale of the upper ascending from right to left. *p. mécanique*

(mä-kä-nëk). A mechanical or automatic piano. *p. organisé* (ör-gä-ni-zä). One with phys-harmonica attached.

pianoforte (pi-ä'-nō-fôr-të, or commonly pi-ä'-nō-fört), *E.* and *I.* **piano-forté** (fôr-tä), *F.*

Pianoforte.

BY THE EDITOR.

PIANOFORTE (in G. usually restricted to the square piano). The most used and most abused of instruments—a combination of the strings of the harp with a key-board system derived from the organ (in the 14th cent. there is mention of a “stringed instrument of the organ family: the *Exaquir*, *Sp.*, *Eschiquier d'Angleterre*” i.e., “English chess-board,” *F.* or *Esquakiel*, *G.*). ¶ Its HISTORY is obscure and owes much possibly to the monochord and elaborations from it. In the monochord, the hurdygurdy, or organistrum, etc., a single string produced various tones by means of a movable bridge. So the early forms of the piano show a few strings serving for many digitals. The word *monochord* was kept even after the strings were increased in number, but was finally changed to *clavichord* (*clavis*=key) or *clavier*; the movable bridge was displaced by *tangents* which served both to divide the strings as with frets and to sound them. ¶ Simultaneously with the fretted clavichord, in which each string served for several tones (as a guitar-string does) prospered a development from the dulcimer, a key-board dulcimer, or *clavicymbal* (from cymbal meaning dulcimer), called in France, *clavecin*; in Italy, *clavi-cembalo* or *arpicordo*; in England, *barpsicbord*; in Germany, *Flügel*, *Kielflügel*, *Steertstück* or *Schweinskopf*. Small forms of this were the *Virginal*(s), the *couched harp* or *spinet* (from *spina*=quill), etc. In this variety there was a string for each tone, and the string was sharply plucked with a quill carried at the end of a wooden *jack*. In time the clavichord was also given a string to each tone and was now said to be “fret-free” (*bundfrei*) instead of “fretted” (*gebunden*). The tone was capable of a beautiful trembling effect (*Bebung*) and considerable virtuosity, but there was little possibility of shading from loud to soft. The appearance of the elaborate dulcimer the *Pantaleon* seems to have set the clavichordists to thinking, and Cristofori, in 1711, invented the hammer-mechanism, which he called, from its power to sound loudly or softly, *piano forte*, literally “loud-and-soft” (this name had been used as early as 1598). In Germany, Silbermann, the organ-builder, won Bach's approval for a *Hammer-klavier* of the same general

idea. This idea, with many improvements in detail, but little fundamental change, persists to-day in the magnificent instrument on which great gymnasts combine brute-force with legerdemain. ¶¶The CONSTRUCTION of the piano of our time shows the triumph of ingenuity over a total string-tension of twelve to twenty tons. A powerful cast-iron *frame*, usually cast in one piece and braced with *trusses* and *cross-bars*, braces the wooden *sound-board* below, on which is a raised *bridge* of hard wood, over which are stretched the *strings*. The strings are of steel wire, the bass strings being covered with a finely-wound copper wire. The lowest octave of the bass has one string to each tone, the next octave or more has two strings to each tone, the rest of the instrument has three strings tuned exactly alike as *unisons* for each note. Some of the strings are generally carried back across the others to save space; this is called *overstringing*. The hammer of each tone strikes all three strings at once, except when the soft pedal by shifting lets it strike only one string (hence "*tre corde*" and "*una corda*"). ¶¶The ACTION of the piano consists of a key-board of finger-levers or digitals (loosely called keys), the *white* digitals forming the scale of C major, the *black* digitals furnishing the necessary semitones to give the piano (by means of temperament, q. v.) a command of all the major and minor keys—the fingering differing for each key except with the Jankó (q. v.) key-board. The pressure of a digital does not, as in the old clavichord or harpsichord, immediately affect the string, but reaches it by a complicated series of levers which bring the hammer into position for a new stroke instantly, so that a tone can, in a proper action, be repeated as rapidly as the fingers can strike the digital. (This is called the *repetition* or *double escapement*—the *double échappement* of Erard being the origin of the many forms of escapement.) The digital carries at the inner end a vertical *pilot* which supports a nearly horizontal *carrier*, at about a right angle to which is the rod called the *hopper*, which fits against the *hammer* by a notch or projection. As soon as the hopper has forced the hammer against the string, it slips loose from the hammer and is brought instantly back (by devices hard to describe briefly) into position so that the hammer on rebounding from the strings finds the hopper ready for an immediate new stroke. The *hammer* is hinged at the *butt*; at the other end of its *shank* is the hammer-shaped *head* with a *pad* of *felt* (or leather). The action which throws the hammer against the strings, and makes it rebound instantly, lifts away from the strings the little *damper*, which muffles the strings when not in use; this damper remains off the strings as long as the digital is held down. ¶¶By means of the *damper-pedal* (commonly called the "*loud pedal*") all the dampers may be lifted from all the strings, thus permitting sustained tones and sympathetic vibrations while the hands play other chords. Some pianos have also a *sustaining* as well as a *piano*, or soft pedal (vide PEDAL).

¶¶The piano has a complete chromatic scale with a compass of about seven octaves A₁—a^{'''}. It is capable of a rapidity and clarity of utterance of which the organ is incapable ; and no other instrument but the organ approaches its resources in chords, range, and brilliance. Except the organ, it is the only self-supporting instrument ; it can furnish absorbing employment for the four hands of two performers. The chief lack is the inability to swell a sustained tone, and some method of adding this final touch of human interest will doubtless be devised in time by some of the many minds engaged upon the problem.

Piano Studies.

BY JAMES HUNEKER.

A CENTURY of experience in piano pedagogy has not been fruitless ; skilled masters of the instrument no longer burden their pupils with futile finger exercises, and the precious morning hours instead of being devoted to mere digital tortures are now utilised for the memorising of a *répertoire* and the study of especial difficulties in a composition. Since Karl Tausig, the vast and useless *étude* literature has been sent to Limbo ; for in the music itself may be studied the precise technical difficulty to be overcome. ¶¶After the independence of the fingers, the scales in single and double notes, arpeggios and octaves have been thoroughly mastered, the following studies are generally employed for style, for endurance and the musical development of the scholar : Cramer—edited by Von Bülow ; Clementi—edited by Tausig ; Kessler—a judicious selection ; Kullak's octave school ; and the Chopin Etudes, opus 10 and opus 25. After these latter the studies of Liszt and Rubinstein, and Schumann's Symphonic Etudes may be essayed. Of special studies, the Toccata of Czerny, the Schumann Toccata, the Rubinstein Staccato study in C, and Thalberg's study in A minor, opus 45, repeated notes, are recommended. For beginners, Heller's studies in phrasing and later Czerny's finishing studies may be tried. But the Czerny school—with the exception of his excellent special studies for the left hand—is obsolete. ¶¶All the latter day writers of piano studies, Scharwenka, Moszkowski, Scriabine, Godowsky, and Joseffy, build on the Chopin-Liszt technics. For the quick grasp of the Brahms technique, study his fifty-one exercises. Isidor Philipp, taking his cue from Tausig, has given us the marrow of Chopin's technique in a volume of Daily Exercises. For pure polyphony, nothing is better than Bach. For daily gymnastics, use Tausig's studies, but in frugal manner. ¶¶For the rest, read all piano music from Alkan to Zaremski.

piano score. An arrangement of vocal or orchestral music for piano.

pianograph. A melograph, inv. by Guérin.

pianoharp. Vide **KLAVIER HARFE**.

piano'la. A detachable pneumatic attachment by which a piano may be played mechanically, the performer controlling the speed, the force, and, in a remarkable degree, also the expression; inv. by E. S. Votey of New York, in 1897. It has 65 felt-covered fingers brought into play by air-power forced through perforated music by treadle action.

piano-organ. Vide **BARREL-ORGAN** (2).

piano'tist. A mechanical attachment for playing the piano.

piano quatuor (kât-û-ôr), *F.* Piano-violin.

piano-violin. A numerous group of instrs. endeavouring to combine the fulness and range of the piano with the violin's expression and power of increasing the volume of a sustained tone. In 1610 Hans Heydn of Nürnberg inv. the **Gambenwerk**, in which catgut strings were pressed by resined parchment rollers actuated by a wheel (other authorities say that Heydn's instr. was called **Geigenwerk**, and had wire strings; and that the **Gambenwerk**, or **Klaviergamba**, was inv. by Reich or Gleichmann of Ilmenau, about 1750, and had gut strings). In 1754 Hohlfeld inv. the **Bogenflügel** or **Bogenklavier**, with a horse-hair bow; von Meyer in 1794 provided each string with a bow. In 1800 Hübner devised the **clavecin harmonique**, which Pouleau developed into the **orchestrin**. Other instrs. of the same general idea were the **gambe-clavier**, inv. by Le Voirs, Paris, 1741; the **Bogenklavier** of Garbrecht, Königsberg, 1710; the **Xänorphika** of Röhlig, Vienna, 1797; the **Bogenhammer-klavier**, of Karl Greiner, 1779; the **harmonichord** of Kaufman, 1785; the **piano-violino**, 1837.

The most successful is the **piano-quatuor** or **piano-violin**, inv. 1865 by H. C. Baudin, of Paris, consisting of thick single strings to each of which is attached at a nodal point a projecting piece of stiff catgut, which on the pressure of the key, is brought in contact with a linen roller turned by pedals, the communicated vibration causing the string to sound; the general principle of these instrs. resembles that of the hurdygurdy.

pian piano (pî-ân' pî-â-nô), *I.* Very softly.

piatti (pî-ât'-tê), *I.*, pl. Cymbals.

pib (pêb), **pibcorn.** A Welsh pipe.

pibroch (pê'-brôkh), *Scotch.* A warlike composition for the bagpipes, consisting of three or four variations on a theme called the **urlar**; they are of increasing speed and close with a quick movement called the **creanluidh**.

piccanteria (pîk-kân-têr-ê'-â), *I.* Piquancy.

picchetta'to, or **picchiettato** (pîk-ki-êt-tâ'-tô), *I.* Staccato, in violin playing made with a bounding bow, and indicated by slur over dots.

picciolo (pîk-chô'-lô), *I.* Small.

piccolo (pîk'-kô-lô), *I.* 1. Small. Vide **PIANO**. 2. The octave flute (q. v.). 3. A 2-ft. stop. **piccolino** (lê'-no). Very small.

pic'co, **picco pipe.** A small whistle with 3 holes; it was named after a blind Sardinian peasant who played it in London (1856) with great brilliancy, securing a compass of 3 octaves.

pick. 1. A plectrum. 2. To pluck (of strings).

Pic'keiffôte, *G.* The octave flute.

piece. 1. A composition. 2. An instrument (generally used in pl.).

pièce (pî-ês'), *F.* 1. A piece; a composition. 2. An opera, or dramatic work. **suite de pièces** (swê't dâ pî-ês). A set of pieces.

pieno (pî-â'-nô), *I.* Full. **p. coro**, or **p. organo.** Full chorus, or full organ. **pienamen'te.** Fully.

pied (pī-ā'), *F.* Foot. *avec les pieds* (lā pī-ā). With the feet (on an organ).

pietà (pī-ā-tā'), *I.* Pity. **pieto'so**, **pietosamente**. Tender(ly).

pierced gamba. Keraulophon.

pifara (pī-fā'-rā), *I.* A fife.

pifferare (rā'-rē), *I.* To play the fife.

piffero. 1. A fife. 2. A primitive oboe. 3. A stop, the bifara. **piffera'ro**. A player on the fife.

pikieren (pī-kē-rēn), *G.* Vide **PIQUER**.

pilea'ta, *L.* "Capped" (of a covered pipe).

pincé (pān-sā), or **pincement** (pāns-mān), *F.* "Pinched." 1. Plucked (as strings). 2. Pizzicato. 3. A mordent.

p. étouffé. Acciaccatura. **p. renversé**. Inverted mordent. **instruments à cordes pincées**. Instrs. to be plucked, as guitar, etc., hence **pincer** (pān-sā). To play such an instrument. **pincé bemollisé** (or **diè-sé**). Trill with a flattened (or sharp-ened) note.

pipe. A tone-producing tube of reed, wood or metal. 1. One of the earliest musical instrs., a simple straw. 2. The tone-producing tubes of an organ. (a) **flue-pipe**, or **lip-pipe**. One in which the column of air produces tone by being forced through a small opening with a sharp edge. The **lip-pipe** may be compared to a great flute standing on end (the flute is in fact a lip-pipe). The foot rests on the **pipe-rack**; the lower part of the **body** is the **throat**; just above it is an opening called the **mouth**, with an upper and lower lip; the **upper lip** is bevelled to an edge called the **leaf**. An ear projects on each side of the **mouth**; inside the mouth is a projection called the **block** (if it is very thin it is called the **language**). The passage between lower lip and block is the **windway**; through this the air is driven against the **leaf**, which, vibrating, produces a tone from the air column that fills the upper part or **body** of the pipe. **flue-pipes** may be **open** at the top, or **covered** (**stopped**

or **plugged**), the **stopped-p.** sounding an octave lower than the same pipe open. **flue-pipes** are tuned, or voiced, if metal, by flaps at the top called **tuners**; if wood, by small adjustable boards. (b) **reed-pipe**. One depending upon a reed for its tone, the body governing the quality of the tone only. The lowest part of the **reed-p.** is the **boot**; it contains a sheet of metal called the **block**, which contains two apertures, one holding an adjustable **tuning-wire**, the other a **reed**, or **conical tube** (called a **shallot**) with an opening giving play to a vibrating **tongue**. 3. **bent-pipe**. A rectangular bent tube connecting the bellows with the wind-trunk; also a secondary channel from the wind-chest to the wind-trunk. *Speaking pipes* may be **bent** without altering their tone, to fit them into smaller space. **pipe-metal**. That of which organ-pipes are made, usually an alloy of lead and tin.

pipe-organ. Vide **ORGAN**.

pique (pēk), *F.* Peg of a 'cello.

piqué (pē-kā'), *F.* Same as **picchiato**. **piquer** (pē-kā), *F.*, **piquieren** (pē-kē-rēn), *G.* To play in such a manner.

pirolino (pē-rō-lē-nō), *I.* Button.

piston(s). Vide **VALVE** and **CORNET-À-PISTONS**. **piston-solo**, *G.* Solo for cornet-à-pistons.

pitch. The height or depth of a tone *relatively* to others, or its *absolute* position on the complete scale adopted as the standard and divided into octaves definitely named (see the **CHART OF PITCH**). The vibration-number of a tone also gives it an **absolute pitch** according to the particular pitch accepted as the standard. The opinion of the civilised races, with the chief exception of England, has settled on the **International** (**low** or **French**) pitch adopted in France in 1859, and at the Vienna Congress in 1887. This gives the tone *a'* 435 vibrations a second and *c''* 522 vibrations. An older pitch was the

classical or **mean** pitch, in which *a'* lay between 415 and 429 vibrations (apparently about the same as the most ancient standards). The desire to secure a more and more brilliant tone led instrument-makers to raise the pitch to outrageous heights. A congress of physicists adopted in 1834 the **Stuttgart Pitch** with *a'* at 440. The **high** or **concert** or **English** pitch gives *a'* about 450, which is a severe and needless strain and distortion. For convenience of calculation a theoretical middle *c'* has been given 256 vibrations, the number being a high power of 2; this so-called **philosophical pitch** gives *a'* about 427 vibrations.

The subject of **Pitch-relationships** is too abstruse for explanation here—though important in the tuning and temperament of instruments. The old Pythagorean theorists did not consider the third (as *c* to *e*) to be a legitimate interval; they reached it by four steps of a fifth (ignoring octaves) thus, *c-g, g-d, d-a, a-e*. This gives it the ratio of 64 : 81. But we now accept both the third and the fifth as intervals, and the ratio of a third is 4 : 5, or in larger terms 64 : 80. The note *e* may then be considered a **quint-tone** if reached by steps of a fifth; or a **terce-tone** if reached by a step of a third. But 64 : 80 differs from 64 : 81 by the ratio of 80 : 81, which is called the *comma syntonum*. Starting from *c'* any tone may be reached by quint or tierce steps up or down. Every tierce step up is $\frac{1}{81}$ less than a quint step and the letter name of a tone reached by a tierce step may be marked with a line under it for every tierce step upward, or a line over it for every tierce step downward, required to reach it. These lines therefore indicate the number of *commas* by which it is lower or higher than the same tone reached by quint steps.

Relative pitches may also be expressed in (a) fractions showing the

relative string lengths required to produce them; (b) in decimals showing relative vibrations; and (c) in logarithms showing comparatively the interval-ratios.

pitch-fork. A tuning-fork.

pitch-pipe. Small reed-pipe of fixed pitch.

più (pē-oo'), *I.* More; as *p. mosso*. More speed; **più tosto**. Rather, as *p. t. allegro*. Rather faster.

piva (pē'-vā), *I.* 1. A bag-pipe. 2. A composition in bag-pipe manner.

pizzican'do, pizzicato (pīd-zī-kā'-tō), *I.* "Pinched," indicating that the strings are not to be bowed, but plucked with the fingers.

placido (plā'-chē-dō), **placidamen'te**, *I.* Placid(ly).

placito (plā'-chē-tō), *I.* Pleasure. A *bene p.* At pleasure, same as *ad libitum*.

pla'gal, *E.*, **pla'galis**, *L.*, **plagalisch** (plā-gā'-līsh), *G.* Used of those modes accessory to the authentic (vide **MODES**), and formed from them by taking the fourth below as the new tonic. Vide also **CADENCE**.

plagian'los, *Gr.* Cross-flute.

plain-chant (in French pron. plān-shān), **plain-song**. The old Gregorian Church-music, so-called from its smooth progress in notes of equal length. It employs 8 modes (q. v.), and is written on four-line staves, employing 3 notes, the long, the breve and semibreve, and two clefs. It is still employed in the R. C. cantillation of priests at the altar, and is the basis of the Episcopal Church service.

plainte (plānt), *F.* A lament. **plaintif** (plān-tēf). Plaintive.

plaisant (plēz-ān), *F.* Pleasant.

plaisanterie (plēz-ān-tū-rē), *F.*, **pleas-anterie**. A cheerful harpsichord piece.

piana (plā'-nā), *L.* and *I.* Plain. *musica p.* plain=chant.

planchette (plān-shēt), *F.* 1. A mechanical piano. 2. A part of its mechanism, a board fitted with pegs.

planta'tion. The manner in which the pipes of a stop are arranged on the sound-board.

planx'ty. Literally, "lament," though sometimes applied to lively melodies used by Welsh harpers.

plaqué (plā-kā), *F.* Played simultaneously (as a chord); opposed to "broken."

plec'toral, plect'ron, plect'rum. A small bit of ivory, metal or shell for plucking the strings of mandolins, etc.

plec'traphone. A piano attachment imitating the mandolin.

play-house tune. Old name for entr'act music.

plein-jeu (plān-zhū), *F.* 1. Full-organ. 2. A mixture-stop.

ple'no orga'no, L. Full-organ.

plet'tro, I. 1. Bow. 2. Plectrum.

pli'ca, L. "Fold." A neume, used as a concluding ornament, indicated by a stroke up or down on the last note of a ligature.

plu'res ex u'na, L. "Many from one." Old name for canon.

plus (plū), *F.* More.

pneuma (nū-mā), *Gr.* "Breath." 1. Neume. 2. The exhausting vocalisation of the closing syllable of the early Christian Alleluia. 3. A jubilation.

pneumat'ic. 1. Used of all wind-instrs. 2. **p. action, or lever.** A bellows attachment for lightening the touch of an organ, inv. 1832, by Barker. 3. **p. organ.** The modern wind-organ, so called originally in distinction to the hydraulic.

pocetta (pō-chet'-tā), *I.*, **poche** (pōsh), **pochette** (pō-shēt), *F.* Pocket-fiddle.

pochessimo (pō-kēs'-sī-mō), *I.* As little as possible. **pochettino** (pō-kēt'-tē-nō), **pochet'to, pochino** (pō-kē'-nō), *I.* Just a little.

poco (pō-kō), *I.* A little; rather; somewhat. **poco a poco.** Little by little.

poggiato (pōd-jā'-tō), *I.* "Leant" on, dwelt upon.

poi (pō'-ē), *I.* Then, afterwards, as **piano poi forte.** Soft then loud. **poi segue,** then follows; **poi a poi.** By degrees.

point. 1. Old name for note. Vide NOTATION. 2. A dot. 3. Staccato-mark. 4. Head of a bow. 5. The entrance of an important theme. 6. To divide words for chanting, hence **pointing.** 7. **organ-point.** Vide PEDAL-POINT. 8. Vide SIGNS. (In French pronounced pwān.) A dot. **p. détaché** (dā-tā-shā). Staccato-mark. **sur tête** (sūr-tēt). Dot above or below a note. **p. d'arrêt** (dār-rēt'), or **p. de repos** (dū rē-pō). A hold. **p. d'augmentation** (dōg-mān-tās-yōn). A dot of augmentation. **p. final** (fī-nāl). Final pause. **p. d'orgue** (dōrg). 1. A hold, hence also a cadenza or flourish. 2. Pedal-point.

pointe (pwānt), *F.* 1. Toe, in organ-playing. Abbr. **p.** or **tp.** Talon pointe.

pointé (pwān-tā), *F.* Dotted, from **pointer** (pwān-tā). To dot, or play staccato.

poitrine (pwā-trēn), *F.* Chest.

polacca (pō-lāk'-kā), *I.* Polonaise.

alla p. In the style of a polonaise.

polichinelle (pōl - ɪ - shī - nēl'), *F.* "Punch." A clown-dance.

pol'ka. A round dance in lively 2-4 time, originated in Bohemia about 1830. **p. mazurka.** A slower dance in triple time with accent on the last beat. **p. redowa.** Is faster than the **p. m.**, with accent on first beat.

pollice (pōl-lī-chē), *I.* Thumb.

polonaise (pōl-ō-nēz'), *F.*, **Polonäse** (pōl-ō-nā-zē), *G.* A Polish dance in moderate 3-4 time; strictly a march-past. Its rhythm resembles that of the bolero; it begins with a sharply accented 8th note followed by two 16th notes, and four 8th notes; its closing measure is an 8th and two 16th notes; a sharply accented quarter note, an 8th note, and an 8th rest. Also spelt **polonoise** (pōl-ōn-wāz). Vide CHART OF DANCE RHYTHMS.

polaka (pòls'-ka), *Swedish*. A dance in 3-4 time, usually in the minor.

poly-. A Greek prefix, meaning "many."

polychord. An instr. inv. by Fr. Hillmer, of Berlin, resembling a double-bass with 10 gut-strings and movable finger-board. **polymorphous**. Used of counterpoint, with a widely varied theme. **polyphonic**, or **polyph'onus**. 1. Used of compositions in which more than one theme at a time is given individuality; loosely used of compositions of many parts, but to be sharply distinguished from a mere melody with an accompanying harmony. 2. Used of instrs. that can produce more than one tone at a time (compare homophonic, and homophonous), hence **polyphony** (pòl-y-fò'-nē or pò-lif'-ò-nē). The treatment of simultaneous parts each independently, i. e., counterpoint.

Pommer (pòm'-mēr), *G.* Vide BOMBARD.

pompös (pòm'-päs), *G.*, **pompo'so**, **pomposamente**, *I.* Pompous(ly). Majestic(ally).

punctuation (pònk-tü-äs-yòñ), *F.* Phrasing, from **ponctuer** (pònk-tü-ä). To phrase.

ponderoso, *I.* Ponderous, heavily marked.

ponticello (pòn-ti-chèl'-lò), *I.* 1. Bridge. *sul. p.* A direction for bow instrs., "play near the bridge." (Abbr. **s. pont.**) 2. The break in the voice.

pont-neuf (pòn-nüf), *F.* A bridge in Paris, hence a street ballad.

poo'gye. Hindoo nose-flute.

popolare (pò-pò-lä'-rè), *I.* Popular.

porrec'tus. Gnomon. Vide NEUME.

port (pòr), *F.* 1. Portamento. 2. Vide CHUTE.

portamen'to. The passage across an interval by means of gliding with imperceptible gradations through all the intermediate tones in one continuous sound (such an effect as is gained by sliding the finger along a string while the bow presses it). Hence a legato style; so a singer is said to have a true portamento.

portan'do, *I.* Carrying across, i. e., producing the *portamento* effect; from **portare** (pòr-tä'-rè). To carry.

portar (pòr-tär'), *I.* Carry! **p. la battuta**. Follow the beat. **p. la voce**. Sustain the tone. Pl. **portate**.

portata (pòr-tä'-tä), *I.* Staff.

portatif, *F.*, **portativ**, *G.* (pòr-tä-tèf), **por'tative**. A portable organ.

portato (pòr-tä'-tò), *I.* Sustained.

portée (pòr-tä'), *F.* Staff.

porter (pòr-tä), *F.* To carry. **p. la voix**. Produce the portamento.

portunal flute. A flue-stop with wide-top pipes.

Portunen (pòr-too'-nèn), *G.* Bourdon.

Pos. Abbr. for Posaune.

posato (pò-zä'-tò), *I.* Sedate.

Posaune (pò-zow'-nè), pl. -en, *G.* 1. Trombone. 2. A trumpet. Hence, **Posauner**. A trombonist. 3. A reed-stop. **Posaunzug** (tsookh). Sackbut.

Poschette (pò-shèt'-tè), *G.* Pocket-violin.

posé'ment (pò-zä-män), *F.* Sedately.

poser (pò-zä), *F.* To poise. **p. la voix**. To attack a tone exactly.

positif, *F.*, **positiv**, *G.* (pò-zè-tèf), **pos'itive**. Stationary organ; in French choir-organ.

posi'tion, *E.* (pron. in *F.* pò-zès'-yòñ), **posizione** (pò-zè-tsi-ò'-nè), *I.* 1.

Vide CHORD. 2. Vide CLOSE. 3. The place of the first finger of the left hand on the finger-board of violins, etc. The first **position** is that in which the fore-finger presses the first semi-tone or tone of the open string; the **half position** that in which the second finger presses the first semi-tone of the open string. By making a **shift**, the hand reaches the **second position**, that in which the first finger presses at the place occupied by the second finger in the first position; in the **third position** the first finger occupies the place held by the third finger in the first position; and so on.

possibile (pòs-sè'-bì-lè), *I.* Possible, as *presto p.*, as fast as possible.

posthorn. 1. A straight valveless bugle. 2. A piece or passage imitating a postman's call.
posta, di (dē pōs'-tā), *I.* At once.
posthume (pōs-tūm), *F.* Posthumous, pub. after the composer's death.
postlu'deum, *L.* A concluding phrase, composition, or church voluntary.
potenza (pō-tēn'-tsā), *I.* 1. Old name for musical note or sign. 2. The sound any instr. produces.
pot-pourri (pō-poor'-rē), *F.* Medley.
pouce (poos), *F.* Thumb. In guitar music a direction to sweep the strings with the thumb.
poule, la (lā pool), *F.* "The hen." A quadrille figure; the third.
pour (poor), *F.* For, in order to, as *p. finir*, in order to close.
poussé (poos-sā'), *F.* "Pushed." The up-bow.
pp. Abbr. of *pianissimo*.
prächtig (prēkh'-tīkh), *G.* Pompous.
Prachtvoll (prākht'-fōl), *G.* Full of grandeur.
prācis (prā-tsēs'), *G.* Precise.
praecen'tor, *L.* Choir-leader.
praeambulum, *L.* Prelude.
praefa'tio, *L.* The prayers said or sung in the Mass before the Transubstantiation.
praefec'tus cho'ri, *L.* Chorus-leader.
Prall'triller, *G.* Inverted mordent. Vide *GRACE*.
präludiren (prā-loo-dē'-rēn), *G.* To preludise.
Prästant (prā-shtānt), *G.* Principal 4-ft. stop.
precent'or. Choir-director in the Anglican Church.
préchantre (prā-shāntr), *F.* Choir-director.
precipitare (prā-chē-pl-tā'-rē), *I.* To hurry precipitately, hence **precipitato** (tā'-tō). **precipitan'do**, **precipito'so**. Hurried. **precipitamen'te**. Hurriedly. **precipitazione** (tā-tsi-ō'-nē). Haste.
precisione (prā-chē-zī-ō'-nē), *I.* Precision. **preciso** (prā-chē'-sō). Exact.
preghiera (prā-gī-ā'-rā), *I.* Prayer.
prelude (prē-lūd or prēl'-ūd), *E.*, **pré-**

lude (prā-lūd), *F.*, **preludio** (prā-loo'-di-ō), *I.* 1. An introductory phrase, section, or composition. Hence, a composition of an improvised manner, and brief length. 2. *As a verb*, to improvise such an introductory piece.
premier (prēm-yā), **première** (prēm-yār), *F.* First, as **premier dessus** (dēs-sū). First treble or soprano. **première fois** (fwā). First time. **à première vue** (vū). At first sight. *As a noun*, **première** is used of a first production.
preparation, préparation (prā-pā-rās-yōn), *F.*, **preparazione** (prā-pā-rā-tsi-ō'-nē), *I.* A musical device for softening a discord by preparing the mind for it through the introduction of the dissonant note in a previous chord in which it is consonant. Vide *HARMONY*. Custom has greatly changed from the early period in which no unprepared dissonance was permitted, for now in free writing almost any dissonance can appear without warning.
preparative note. Appoggiatura.
prepared. 1. Used of a note which had preparation (q. v.). 2. Used of a shake or trill which had two or more introductory notes.
près de (prē dü), *F.* Near.
pressa (prā'-sā), *I.* Vide *LEAD* (2).
pressant (prēs-sān), *F.*, **pressante** (prēs-sānt), *F.*, **pressan'do**, *I.*, **pressirend** (prēs-sē-rēnt), *G.* "Pressing," accelerating.
pressez (prēs-sā), *F.* Accelerate.
pressure note or tone. One marked thus f , and to be attacked softly and suddenly increased in volume.
prestamen'te, *I.* Very rapidly.
prestant (prē-stān), *F.* Principal, 4-foot open stop.
prestezza (prēs-tēd'-zā), *I.* Rapidity.
presto (prās'-tō), *I.* 1. Fast, faster than allegro, the fastest rate in music except its own superlatives as **prestissimo** and **prestis'simēnte**. 2. A movement in very rapid time.

prick. 1. *As a noun*, the head of a note, hence 2. *as a verb*, to write music. **prick-song.** The first written music, in contrast with improvised music. 3. The counterpoint written to a cantus firmus.

prière (prî-âr'), *F.* Prayer.

prima (prê-mâ), *I.* First, principal.

da p. From the beginning. **p. buffa.** Leading woman in comic opera. **prima donna.** "Leading lady" in opera, chief soprano. **p. vista.** First sight. **p. volta.** The first time (abbr. *ima. Volta*), and used to mark measures to be played before a repetition, and to be skipped after that repetition for the measures marked **seconda volta** (2da. volta).

primary. 1. Used of an accent beginning a measure. 2. Of a triad or chord which constitutes one of the three fundamental triads of a key, viz., those on the tonic, dominant, and the subdominant.

prime (prim), *E.* (in *G.* and *F.* prēm).

1. The first tone of a scale, the tonic. 2. Used of that interval which is indicated by two notes on the same line or space, but separated by a chromatic distinction. Used also of two notes in unison. Vide **INTERVAL**. 3. Vide **HORA**.

Primeiger (prēm'-gî-gêr), *G.* First violin, leader.

primo (prê-mô), *I.* First, principal. **tempo p.** At the original tempo. **p. buffo.** Leading man in a comic opera. **p. uomo** (oo-ô-mô). Old term for first male soprano or tenor. **primo** as a noun, is used of the leading part of a duet.

Primtöne (prēm'-tā-nē), *G.* Fundamental tones. **Primzither.** Treble zither.

primicerio (prê'-mî-châ'-rî-ô), *I.*, **primicerius**, *L.* Cantor.

prin'cipal, *E.* (pron. in *G.* prên-tsî-pāl', in *F.* prân-sî-pāl'). 1. In France and Germany used of the open diapason; in England used of an open flue-stop of 4-ft. pitch, on the manual (8 ft. on the pedal) an octave higher

than the open diapason. 2. Old name for fugue subject. 3. Old name for trumpet.

As an adjective. 1. Vide **PRIMARY**. 2. **principal key.** The predominant key of the composition. 3. The p. voices are the soprano and bass. 4. **p. close or cadence.** One in the principal key. 5. **p. subject or theme**, one to which others are subordinate. **principal-bass.** An open diapason stop on the pedals. **principal-work.** The flue-pipes of diapason quality. Vide **STOP**.

principale (prên-chî-pâ'-lê), *I.* 1. Diapason-stop. 2. Principal or leading, as an adjective. 3. Old name for the trumpet. **principalino.** 8-ft. stop.

principio (prîn-chê'-pt-ô), *I.* Beginning.

prise, or **p. du sujet** (prêz dū sū-zhâ), *F.* Entry of the subject.

Probe (prô'-bê), *G.* Rehearsal. **Generalprobe.** Final rehearsal.

procéder (prô-sâ-dâ), *F.* To progress.

procella (prô-chêl'-lâ), *I.* Storm.

pro'em. Ancient heroic song with cithara accompaniment.

programme, *F.*, **program** (prô'-grâm' not prô'-grûm), *E.*, **program'ma**, *I.*, **Programm** (prô-grâm'), *G.* A list of compositions to be performed. **program - music**, **Programm - musik** (prô-grâm' moo-zêk'), *G.* Music with a programme, i. e., with a more or less definite description of events or moods. It usually aims to present a suggestion (rarely in decent music an imitation) of some music of nature as a brook, bird-improvisations, forest-sounds, or of some narrative, though its main effort is to deploy the emotions arising from such scenes and thoughts. Beethoven's ideal is expressed in his famous characterisation of his Pastoral Symphony as *mehr Ausdruck als Malerei*, "more an expression than a painting." So long as the "descriptive" element is a mere suggestion, music is capable of most felicitous hints, and programme-music has most ancient and venerable

authority, traceable farther back even than Bach (who wrote a musical suggestion of a postilion), to Jannequin, and others. When programme-music stoops to imitation direct it either grows ludicrously incompetent or ceases to be music and becomes noise. **programmist**. A devotee of programme-music.

progrès (prô-grê), *F.* Progression. **progression**, *E.*, **progressione** (st-ô-nê), *I.* 1. melodic progression. The advance of the melody from one tone to another. 2. harmonic p. The advance of the harmony from one chord to another. These two processes, particularly the latter, are hedged round with continual difficulties and restrictions, some of them based on human nature and acoustics, others deriving no sustenance from either, but depending for their existence in the text-books entirely on tradition, history, conservatism, fashion, or a sense of hearing rendered artificial by long pedantry. The science of progressions constitutes the greater part of the Theory of Music, and of harmony and counterpoint (q. v.).

progressio harmo'nica, *I.* A mixture-stop.

Progressions-schweller (prô-grês-shvêl-lêr), *G.* A device inv. by Abbé Vogler, for gradually calling in play, then gradually closing off, the stops of an organ, to produce a crescendo, then a diminuendo.

progressive. 1. Of a stop in which the number of ranks increases with the pitch. 2. Through-composed.

prola'tion, *E.*, **prola'tio**, *L.*, **prolazi-one** (prô-lâ-tsi-ô'-nê), *I.* 1. The classification of the relative value of the notes in mensurable (q. v.) music, almost corresponding in its four classes to our musical metre. 2. The measurement of the semibreve, **prolatio major**, indicating that it is to be divided into three minims; **p. minor**, indicating two minims. Vide NOTATION.

prolongement (prô-lônzh-mân), *F.* 1. A pedal, inv. by Debain, for holding down harmonium keys. 2. That part of the piano action which holds the hammer from its place of rest; a sustaining pedal.

promptement (prônt-mân), *F.*, **promptamente**, *I.* Promptly, quickly. **pron'to**, *I.* Prompt, quick.

pronunziato (prô-noon-tsi-â'-tô), *I.* Enunciated, marked.

proper-chant. Old name for the key of C major.

proportio, *L.*, **proportion**, *E.* 1. The determination of time in mensurable music by means of fractions. Vide NOTATION. 2. The second part of 16th cent. dance-tunes. Vide SALTARELLA.

propos'ta, *I.* Subject of a fugue. **prosa'rium**, *L.* A book of prosae, the **prosa** being the Sequence (q. v.), sung between the gradual and the Gospel in the R. C. Service.

propri'etas, *L.* A ligature whose first note is a breve. **opposita p.** One in which the first two notes are semibreves. **sine proprietate**. Impropietas. Vide NOTATION.

proslambanom'enos. Vide MODES. **Prospekt'**, *G.* Organ front, hence **P-pfelfe(n)**. Display pipe(s).

pro'teus. A key-board stringed inst. inv. 1650 by Nigetti.

pro'tus. Middle-age term for the first church mode.

pro'va, *I.* Proof, rehearsal. **p. generale** (jân-â-râ'-lê), or **p. grande**. Final rehearsal.

Provençales (prô-vân-sâl'). Troubadours from Provence.

prycke. In Merbecke's notation of 1550 a minim. Vide PRICK.

psallete (sâl-lêt), *F.* A maîtrise.

psalm (in *E.* sām, in *G.* psāl-'m), **psaume** (psôm), *F.* From a Greek word meaning to pluck a string, hence a harp-song, taken from Jewish religion by the Christian and highly developed, in various manners. **Psalm-buch**, *G.* A Psalter. **Psalm-gesang**, *G.* Psalmody. **P.-lied** (lêt).

Psalm. *P.-sänger, G.* Psalm-singer. **psalm'ody, E., psalmodie** (psäl-mō-dē), *F.* The art or practice of psalm-singing. **psalm'ista.** An order of clergy.

psalm-melo'dicon. An instr. inv. by Weinrich, in 1828, with eight finger-holes and 25 keys, giving it a compass of 4 octaves, and the power of producing chords of 6 tones.

psalter (säl'tēr, in *G.* psäl'-tēr), **psautier** (psöt-yä), *F.* A book of psalms.

Psalter (psäl'-tēr), *G.*, **psaltérion** (psäl-tä'-rī-ōn), *F.*, **psalte'rium, L., psaltery** (säl'-tēr-ē), *E.* An ancient stringed instr. with a sound-board, the strings being plucked with the fingers or a plectrum.

psalte'riæ, L. Women who played and sang during a feast.

psaume. Vide **PSALM.**

pulcha (pool'-chä), *Rus., pul'ka, Bohemian.* Polka.

pulpit'ium. 1. A stage. 2. Motet.

pul'satile. Used of instrs. of percussion.

pulsa'tor organo'rum, L. Organ-player.

punct'us, L. 1. A note, hence **punctus contra punctum.** "Note against note," i. e., counterpoint. 2. A dot.

Punkt (poonkt), *G.*, **punto** (poon'-tō), *I.* Dot. **punktiert** (tērt'), *G.*, **puntato** (tä'-tō), *I.* Dotted, staccato.

punta (poon'-tä), *I.* Point (of a bow).

p. d'organo (dōr-gä'-nō). Pedal-point. **p. per p.** Note for note. **p. coronato.** Fermate.

pupitre (pü-pētr), *F.* Music-desk. **p.-improvisateur** (pü-pēt'-rähn-prō-vē'-zä-tür'). A melograph inv. by F. A. E. Keller, 1835.

purfling. The ornamental border of violins, etc.

put'ti (poot'-tē), *I.* Choir-boys.

pyk'na, Gr. 1. Half and quarter tone progressions, in Greek music. 2. Close notes (q. v.). 3. A semitone.

pyram'idon. A 16 or 32 ft. stop, with top 4 times as wide as the mouth.

py'rophon, Gr. "Organ of flames."

An instr. inv. by Fr. Kastner, 1875.

A key-board with electric attachment, producing gas flames in tubes tuned to the compass C-c'.

Pyr'rhic, Pyrrich'ius. A Greek dance.

Pyth'ian. Games in honour of Apollo, including musical contests.

Pythagore'an. 1. Used of the mathematical investigations in music made by Pythagoras. 2. Used of a lyre, said to have been inv. by him.

Q

Q This letter inverted in 'cello music indicates that the thumb is to be laid across the strings as a nut.

Quadrat (kvä-drät'), *G.*, **quad'rate, E., quadrat'um, L.** "A square."

1. A natural sign (♮), in *L. B.* **quadratum.** 2. In mensurable music a breve, hence **Quadramusik** (moo-zēk'), *G.* Old music in square notes.

quad'ribble. Quatrible.

quadricin'ium, L. A 4-voiced composition.

quadriglio (kwä-drēl'-yō), *I.*, **quadrille**

(in *E.* kwä-drīl', in *F.* käd-rē'-yū). A square dance in 6-8 and 2-4 time, in five different figures: **le pantalon.**

"Pantaloons." **l'été** (lä-tä). "Summer." **la poule.** "The hen." **la pastourelle,** or **la trenise;** and **la finale.**

quadrifar'tite. A four-voices composition.

quad'ro, I., quad'rum, L. 1. A natural sign (♮). 2. Tableau.

quad'ruple. Four-fold. 1. Vide **COUNTERPOINT.** 2. Used of a quaver with four tails, a 64th note. 3. Of rhythm, that with four beats to the measure.

quad'ruplet. A group of four equal notes.

quad'riplum, L. Vide **TRIPLUM.**

quan'tity. The duration of a note or syllable.

quart (in *E.* kwärt, in *F.* kār, *quar'ta*, *L.* and *I.* 1. The interval of a fourth. 2. A fourth. **quart de mesure**. A quarter rest. **quart de soupir** (soo-pēr). A sixteenth rest. **quart de son**, or **ton**. A quarter tone. **quarta modi**, or **toni**. The subdominant.

quart- (kvärt), *G.* A prefix indicating that an instr. is a fourth higher (as **Quart-flöte**, **-geige**, etc.), or a fourth lower (as **Q.-fagott**, or **-posaune**, etc.), than the normal instr.

Quartsext'akkord, *G.* A 6-4 chord. Vide **CHORD**.

Quarte (in *F.* kärt, in *G.* kvär'tē). The interval of a fourth. **q. de nazard** (dü nä-zär'), *F.* A 15th, also a 2-ft. organ-stop. **q. de ton**, *F.* The subdominant. **Quartenfolgen**, or **parallelen**, *G.* Consecutive fourths.

quarter, or **quarter note**. A crotchet, half of a half-note. **quarter rest**. A rest of a quarter note's duration.

quarter tone. An interval less than a semi-tone, the difference for example between D sharp and E flat on the violin.

quartet', **Quartett'**, *G.*, **quartet'to**, *I.* 1. A composition for 4 voices or instrs. 2. A 4-part composition in sonata form, as a string-quartet.

quar'to, *I.* Fourth. **q. d'aspet'to**. A 16th rest. **q. di tuono** (too-ō'-nō). Quarter tone.

quasi (kwä'-sē), *L.* and *I.* As if; almost; somewhat like. **andante q. lento** = andante, nearly lento. **q. sonata**. Almost (but not strictly) in sonata form.

quatre (kätr), *F.* Four. **quatorzième** (kä-tōrz'-yém), *F.* A fourteenth.

quat'rible. In old music a progression in parallel fourths, a quinible, being in parallel fifths.

quatricin'ium. Four-part composition.

quattricro'ma, *I.* 64th note.

quat'tro, *I.* Four.

quatuor (kät-u-ör), *F.* Quartet.

qua'ver. An 8th note.

quer- (kvär), *G.* Prefix meaning cross, or transverse, as **Q.-flöte**. The transverse flute. **Q.-pfeife**. Swiss fife, with 6 holes and with a compass of two octaves. **Q.-stand** (shtänt). Cross or false relation. **Q.-strich**. 1. Ledger line. 2. The single thick tail for a group of notes.

questo or **-a** (kwäs'-to), *I.* This; or that.

quene (kü), *F.* Tail. 1. Of notes. 2. Tail-piece of vlns., and so forth. **piano à q.** Grand piano.

quick-step. A rapid march.

quieto (kwē-ä'-tō), **quietamen'te**, *I.* Calm(ly), serene(ly).

quilis'ma. Vide **NEUME**.

quindécima (kwën-dä'-chē-mä), *I.* A 15th. 1. Interval. 2. Organ-stop. **a la q.**, or **15ma**. = 2 octaves higher or lower.

Quindezime (kvën-dä'-tsē-mē), *G.* A 15th.

quin'ible. Vide **QUATRIBLE**.

quin'quegrade. Pentatonic.

quint (in *E.* kwint; in *G.* kvënt). 1. A 5th. 2. A 5½-ft. stop, sounding a fifth higher than the normal. 3. The *c* string of the violin. **q. stride**. Progression of a fifth. **Q.-absatz**, or **abschluss**, *G.* Imperfect cadence. **Q.-fagott**, *G.* A bassoon pitched a fifth higher than the normal. **Q.-gedackt** or **Q.-stimme**, *G.* Same as 2. **Q.-bass**, *G.* A stop on the pedal sounding a fifth above the double diapason. **Q.-fuge** (foo'-gē). A fugue with the answer a fifth above the subject. **Q.-saite**. A treble string. **Q.-töne**. Quint tone. Vide **PITCH**. **Q.-viola**. 1. Quinton. 2. A stop a fifth above the gamba.

quin'ta, *L.* and *I.* A fifth; vide also **QUINTUS**. **q. decima**. Quindécima. **q. ed una** or **quintadena**. Vide **QUINTATON**. **q. falsa**. The diminished fifth formerly prohibited. **q. modi** or **toni**. The dominant. **alla q.** At the fifth.

Quintaton (kvën'-tā-tōn), *G.* A covered 8-, 16-, or 32-ft. flue-stop sounding the 12th as well as the fundamental.

quinte (in *F.* kânt, in *G.* kvën'-tē). Vide **QUINT** 1, 2, 3. **q. octavante** (ôk-tāv-Y-ânt), *F.* The 12th. **Quinten-folgen**, or **-parallelen**, *G.* Parallel fifths. **Quinten-zirkel** (tsër'-kël), *G.* Circle of fifths. Vide **TEMPERAMENT**. **quinten-rein** (rîn), *G.* "Pure in fifths," used of bow instrs.

quinter (kân-tā), *F.* To sing in quible.

quinter'na, *I.*, **quin'terne**, *E.* Old Italian lute with 3 or 5 pairs of gut-strings, sometimes also 2 single strings covered with wire.

quinti(e)ren (kvën-tē'-rën), *G.* To overblow and sound the twelfth.

quintoier, or **quintoyer** (kwën-twā-yā), *F.* 1. To sing in quible. 2. To overblow and sound the 12th.

quintet', *E.*, **Quintett'**, *G.*, **quintette** (kwën-tët), *F.*, **quinta'to**, *I.* A five-part composition.

Quintole (in *E.* quîn'-töl; in *G.* kvën-tō'-lë). Quintuplet.

quinton (kwën-tōn), *F.* 1. The 5-stringed treble viol. 2. The tenor viol.

quintuor (kwën-tü-ôr), *F.* Quintet.

quintu'plum, *L.* Vide **TRIPLUM**.

quin'tuple. Five-fold.

quin'tuplet. A group of five equal notes.

quin'tus, *L.*, or **quin'ta**. A fifth part in compositions; as it occasionally wandered from one voice to another it was called **q. vagans**.

quinzième (kânz-yém), *F.* Fifteenth. **quire**. Choir. **quí'rister**. Chorister.

quodlibet, or **quotlibet**, *L.* "What (or "as many as") you please." 1. A comic medley, without connecting links. 2. A charivari.

Qui tollis, *L.* "Who takest away (the sins of the world)." Vide **GLORIA**.

quitter (kît-tā), *F.* To leave.

Quo'niam tu so'lus, *L.* "For Thou only (art Holy)." Part of the Gloria.

R

R Abbr. for 1. *Right*, as *r. h.*, right hand. 2. *Responsorium* (*r. g.* = *r. Graduale*) in Catholic music. 3. *Ripieno*. 4. *Clavier de récit* (swell-manual). In organ music.

raban', **raban'na**. Hindu tambourine.

rabbia (râb-bē'-ā). Mad rage, fury.

rabé (râ-bā'), **rabel**, *Sp.* Rebec.

raccontan'do, *I.* As if relating or describing.

Rackett, **Rankett'**, *G.* 1. An obsolete bombard with many curves in its tube, and a weak voice. Made in five sizes, it was simplified as the **R. fagott** by Denner. 2. A reed-stop, obsolete.

raccourcir (râk-koor-sër'), *F.* To abridge.

racler (râ-klā'), *F.* To saw, and scratch, hence **racleur** (râ-klür). A bad fiddler.

raddolcen'do, **raddolcente** (râd-dôl-chën'-të). Growing softer and sweeter. **raddolcito** (chë'-tô). Pacified.

raddoppiamen'to, *I.* 1. Doubling, as the notes of a chord. 2. Multiplying copies. **raddoppiato** (pt-â'-tô). Doubled.

Radel (râ-dël), *G.* A solo with chorus.

radia'ting. Used of a fan-shaped pedal key-board.

rad'ical. Fundamental. Vide **CADENCE**.

Radleier (rât'-li-ër), *G.* Hurdygurdy.

Radmaschine (râtli-mâ-shë'-në). Valve mechanism.

rag. The clog dance of the American negro, perhaps related to the Spanish verb *raer*, to scrape. The music has some resemblance to the Abanera in spirit and syncopation, but is in 4-4 time and of an hilarious character, hence the verb to **rag**, and **rag-time** music in this style.

raggione (râd-jô'-në), *I.* Proportion.

rago'ke. Small Russian horn.

rake. A 5-pointed device for ruling off staves.

rall. Abbr. of **rallentando**.

rallentare (tă'-rě). To become slower, hence **rallentan'do** (abbr. *rall*). With gradually reduced speed. **rallenta-men'to**. Retardation. **rallentato** (tă'-tō). Retarded. **rallenta'te**. Retard!

rang (răn), *F.* Rank.

range. Compass, as of a voice.

rank. A row of pipes belonging to one stop.

rant. An old country-dance; a reel.

ranz des vaches (răn-dă-văsh), *F.* "Calling of the cows." A Swiss tune sung or played on long horns by herdsmen.

rapido (ră'-pě-dō), **rapidamen'te**, *I.* Rapid(ly). **rapidità** (ră-pě-dī-tă'). Rapidity.

rapsodie (răp-sō-dē), *F.* Rhapsody.

rappel, *F.* A military call.

rasch (răsh), *G.* Fast. **rascher**. Faster.

rasend (ră-zěnt), *G.* Raging, hence **Rasegesang**, and **Raseliéd** (ră-zě-lět). Dithyramb.

rasgado (răs-gă'-dhō), *Sp.* "Scraping," hence in guitar playing, sweeping the strings with the thumb to produce an arpeggio.

ras'tral, **ras'trum**. Vide **RAKE**.

Räthselskanon (răt'-zěl-kă-nōn), *G.* Vide **CANON**.

ra'tio. Used of the relative value of vibration-numbers.

rattenen'do, **rattenuto** (noo'-tō), *I.* Restraining, or restrained, i. e., retarded.

rattezza (răt-těd'-ză), *I.* Speed.

rauco (ră'-oo-kō), *I.*, **rauh** (rōw), *G.*, **rauque** (rōk), *F.* Harsh, hoarse, rough. **raucedine** (ră-oo-chě-dē-nē), *I.* Harshness.

Rauscher (row'-shěr), *G.* The rapid repetition of a note.

rausch- (rowsh), *G.* Prefix denoting a stop of 2 ranks sounding the twelfth and fifteenth, or fifteenth and octave twelfth; hence **Rauschflöte**, **-pfeife**, **-quinte**, **-werk**; and also **Ruszpipe** (roos'-pě-pě).

ravanast'ron. A primitive violin with one or two strings, claimed by the Ceylonese as the invention of a king

who reigned about 5000 B.C. It is still used by the Buddhists.

rav(v)ivare (vă'-rě), *I.* To accelerate, hence, **ravivan'do**. Accelerating. **ravivato** (vă'-tō). Accelerated.

ray. Name for **re**, in the Tonic-Sol-fa. **re** (ră), *I.*, **ré** (ră), *F.* 1. Vide **SOLMI-SATION**. 2. In France and Italy, the note D.

rebab, *Arab.* Rebec.

re'bec(k), **rebec'ca**, **re'bet**, **rebed**, **re-bibe**, **re'bible**. Old *E.* An early violin with 3 gut-strings. Its origin has been credited to the Moors, who are said to have brought it into Spain; it has been claimed that the Spanish gave it to the Moors; it has been also derived from the British Chrotta, or crwth.

re'al. Vide **FUGUE**.

récension (ră-săns-yōn), *F.* An analytical editing.

rechange (rū-shănzh). "Change." Hence, **corps** (kôr) or **tons** (tôn) de r. Crooks.

recheat'. A hunting recall.

recht(e) (rěkht(ē)), *G.* Right, as *r. Hand*.

écit (ră-sē), *F.* 1. Recitative. 2. A solo part. 3. The chief of several parts. **clavier de r.** (klăv-yă dū). Swell manual on the organ.

recitado (ră-thē-tă'-dhō), *Sp.* Recitative.

reci'tal. A musical performance given entirely by one performer, or from one composer's works. Said to have been initiated by Liszt in 1840.

recitan'do, **recitan'te**, **recitato** (ră-chě-tă'-tō). In recitative style.

écitant (ră-sē-tăh), **Recitante** (ră'-tsē-tănt), *F.* A man (or woman) soloist.

recitative (rēs-l-tă-těv'), *E.*, **recitatif** (ră-sē-tă-těf'), *F.*, **Recitativ** (ră-tsē-tă-těf'), *G.*, **recitativo** (ră-chě-tă-tě-vō), *I.* Musical declamation or recitation, as opposed to strict melody. It usually aims to be a sort of musical colloquialism. In modern form it began in the first operatic works of Peri (vide B.D.), and the others; it was more or less a sing-

song declamation with an accompaniment consisting of occasional chords to keep the singer on the key; it was well-called "dry," or *recitativo secco*, or *parlante*, and the accompaniment was indicated merely by figured bass. This accompaniment was gradually elaborated into the *recitativo stromentato*. "Instrumented," or *accompagnato*, or *con accompagnamento* or *obbligato* (in *F. accompagné*, or *obligé*). In later opera, particularly Wagner's, the whole musical structure is inclined to be in recitative with a descriptive and complicated orchestral background. Recitative is usually delivered at the singer's pleasure except when specially marked *a tempo*.

reciter (rā-sē-tā), *F.* To perform a récit, or solo.

rec'ing note. That tone of a church-mode on which most of the chanting is done, usually the dominant.

rec'ord. Old *E.* To play the record'er. An obsolete flageolet with 9 holes, one of them covered with gold beater's skin, compass 2 octaves f'-f'''.

recreation, récréation (rā-krā-ās-yōā), *F.* A light composition.

rec'te et re'tro, L. Forward and backward. Vide *CANON*.

rec'tus, L. Similar (of motion).

reddi'ta, redita (rā-dē'-tā), *I.*, **redite** (rū-dēt), *F.* A repeat.

redondilla (rā-dōn-dēl'-yā), *Sp.* Roundelay.

redoub'led. Compound (of an interval).

redoublement (rū-doob-lū-māā), *F.* Doubling.

red'owa, redowak', redowaska (rā-dō-vāts'-kā), *Bohemian.* A dance in lively 3-4 time; in the Bohemian form 2-4 time is also employed.

reduplicato (rā'-doob-ll-kā'-tō), *I.* Redoubled.

reduciren, reduziren (rā-doo-tsē'-rēn), *G.*, **réduire** (rā-dwēr), *F.* To arrange or transcribe a composition in a smaller form. Hence, such con-

densation is called **reduction**, *E.*, **réduction** (rā-duks-yōn), *F.*, **Reduktion** (rē-dook'-tsl-ōn), *G.*, **riduzione** (re-doo-tsl-ō'-nē), *I.*

reduc'tio, L. Reduction (of a mode to its original key).

red-note. Vide *NOTATION*.

reed. Originally a thin and elastic strip of cane, now made of other fibres and of metal. It is fixed in an opening by one end; its free end is set in motion by the breath or by a current of air, and transmits this vibration with musical effect to the column of air in the main tube, to which it serves as a sort of quivering valve. The human larynx has a membranous reed, and the lips of horn-players serve the same purpose, the tone being determined by the tension of the lips and the length of the instrument. Vide *EMBOUCHURE*. **free-reeds** vibrate without striking the edges of their sockets. Those which strike the edges are called **beating** (impinging, percussion, or striking) **reeds**. They are used in the organ for brass effects. Some instrs., as the oboe and bassoon, have 2 reeds which strike each other, and are called **double**. Reeds are usually tuned by a sliding *wire* by which the vibrating portion is shortened or lengthened.

reed-instruments. A general name for those employing the reed mechanism, particularly the oboe and clarinet groups of the orchestra.

reed-pipe, r. stop, r. work. Refer to the pipes and stops of an organ which employ reeds.

reed-organ. Originally, a small portable organ called the *regal*, or a pair of *regals* (if it had 2 pipes for each digital). This small instr. which could sometimes be folded up like a book or Bible [hence *Bibel-regal* (bē'-bēl-rā'-gāl)], employed beating reeds, in the pipes. In 1810 Grénié inv. what he called the *orgue expressif*, because he could swell and diminish the tone. In 1843, Debain developed the *Harmonium*, which

possessed several stops. The air pressure is usually applied by pedals worked by treadles; with levers, worked by the knees, to produce a swell. The *American Organ* (q.v.) employed a suction mechanism. The *Vocalion* returns to the harmonium style with elaborate improvements. There are many other instrs. which differ chiefly in name from the typical reed-organ.

reel. A lively dance usually in 4-4 (sometimes 6-8) time, perhaps of Scandinavian origin, but chiefly popular in Scotland. It is danced by 2 couples. The *Virginia reel* of America is danced by 2 long facing lines, the men on one side, and the women on the other.

refrain. A burden, or stanza, repeated at the end of each new stanza of a song.

Regal (in *G.* rä'-gäl), **régale** (rä'-gäl), *F.* 1. Vide REED-ORGAN. 2. An old suffix indicating a reed-stop. 3. An obsolete xylophone.

Regel (rä'-gël), *G.* Rule.

re'genschori, *L.* Choirmaster.

Regina cœli, *L.* "Queen of Heaven." A hymn to the Virgin.

Register (rēj'-ls-tēr in *E.*; in *G.* rä-jēs-tēr). 1. The handle or draw-knob which bears the name of a stop. Hence, 2. A complete stop, or the set of pipes controlled by a single draw-knob. Accordingly **registering** and **registration** are the act or art of bringing into play and combination the different stops of an organ. **Register-knopf** (knöpf), *G.* Draw-knob. **R.-stange** (shtäng-ē), Stop-lever. **R.-zug** (tsookh). The mechanism of the draw-stop. Speaking stops (**R.-stimmen**, or **tönende R.**) are distinguished from mechanical stops. **stumme** (shtoom'-mē) **R.** 3. A frame through which trackers run. 4. A distinct section of the tone-quality of a voice or instr. Vide VOICE.

registre (rü'-zhēs't'r), *F.*, **registro** (rä-jēs'-trō), *I.* 1. A stop-knob. 2. Vide REGISTER (4).

registri(e)ren (rä-jēs-trē'-rën), *G.* To register. **Registri(e)ung** (trē'-roongk), Registration.

règle (rég'l), *F.*, **regola** (rä'-gō-lā), *I.* Rule.

reg'ula, *L.* 1. Register. 2. Rule.

reg'ular. 1. Strict (of fugue). 2. Similar (of motion).

regula'tion. Adjustment of touch.

Reigen (rī'-gën), or **Reihen** (rī'-ën), *G.* A circular dance.

rein (rīn), *G.* Pure, perfect (of intervals), exact, hence **reingreifen** (grī-fën). To play accurately.

Reiselied (rī'-zē-lēt), *G.* Traveller's or pilgrim's song.

Reitertrompete (rī'-tēr-trôm-pä'-tē), *G.* A clarion, obsolete straight trumpet 30 inches long.

rela'ted. Vide RELATION.

rela'tion (in *F.* rü-läs-yōh), **rela'tio**, *L.*, **relazione** (rä-läs-I-ō'-nē), *I.* The affinity of keys based upon the similarity or identity of certain chords. Upon key-relationship the whole subject of harmony and modern counterpoint is largely based, and upon this split hair more great theorists jostle than there were angels dancing upon the needle-point of the old monkish dogmatists. In a liberal sense all keys are closely related. For purposes of distinction those keys are said to be *related* (*attendant*, *accessory*, or *auxiliary*) which have one or more chords in common. The most nearly related (or least *remote*) keys to any key are those founded on its dominant and subdominant (as the keys of G and F are most nearly related to the key of C), also the absolute and relative major and minor (as *c* minor is the absolute minor of C major while the relative minor to C major is *a* minor, which has the same signature). **false-relation**, or **rela'tio non harmonica**. Vide FALSE.

rel'ative key, *E.*, **mode-relatif** (mōd-rül-ä-tēf'), *F.*, **tono relativo** (tē'-vō), *I.* 1. The relative key to a major is the minor key whose tonic is a minor third below. The relative major of a

- minor key has its tonic a minor third above. Vide **RELATION**.
- religio'so** (rā-lē-jī-ō'-sō), *I.*, **religiosamen'te**. Solemn(ly), devout(ly).
- rel'ish**. An old grace (q. v.).
- remote'**. Unrelated. Vide **RELATION**.
- remo'tus,-a**, *L.* Remote; open (as harmony).
- remplissage** (rān-plīs-sāzh), *F.* 1. "Filling," as the inner parts of a harmony. 2. Padding. 3. Cadenzas, and bravura passages.
- rentrée** (rān-trā), *F.* Re-entrance (of a part).
- renverser** (rān-vēr-sā), *F.* To invert, hence **renversé** (rān-vēr-sā). Inverted. **renversement** (vēr-s-mān). Inversion.
- renvoi** (rān-vwā), *F.* A repeat; a sign of repetition.
- repeat**. A sign indicating the repetition of certain measures—marked by two or more dots in the spaces between the lines, before (or after) the double bar, which indicates the end (or beginning) of the portion to be repeated.
- repeating**. 1. Of action in which the hammer rebounds quickly enough to permit a rapid reiteration of the tone. 2. Of mixed stops whose overtones do not keep always the same height above the pitch, but sound an octave lower, as the pitch rises.
- repercus'sa** (vox), *L.* A "repeated tone." 1. In neumes the notes called *bi-*, *di-*, or *tri*. 2. In Gregorian music, the principal note of a mode.
- repercus'sion**, **repercus'sio**, *L.* 1. Repetition, of a chord or note. 2. The reappearance of the subject of the fugue after the exposition. 3. The dominant of a church-mode.
- repeti(e)ren** (rā-pā-tē'-rēn), *G.* 1. Vide to **BREAK** (3). Hence **repeti(e)rende Stimme**. A mixture-stop with a break. 2. To repeat.
- Repeti'tion** (in *G.* rā-pā-tē'-tst-ōn). 1. The rapid repeating of a note or chord. 2. (In *G.* **Repetitions'mechan'ik**). Vide **REPEATING** (1). 3. Vide **BREAK** (3).
- répétition** (rā-pā-tēs-yōn), *F.* 1. Rehearsal. 2. Repetition.
- répétiteur** (rā'-pā-tē-tūr), *F.*, **repetitore** (rā-pā-tē-tō'-rē), *I.* Trainer of an opera chorus; the rehearser.
- repetizione** (rā-pā-tē-tst-ō'-nē), **repetimen'to**, *I.* Repetition.
- replica** (rā'-plē-kā), *I.* A repeat; repetition, hence **replicato** (kā-tō). Repeated; doubled.
- rep'licate**. The octave of a tone.
- Replik** (rā-plēk'). Complementary interval.
- réplique** (rā-plēk), *F.* 1. The octave of a tone. 2. The answer of a fugue. 3. Complementary interval. 4. Cue.
- reply**. Answer (of a fugue).
- répons** (rā-pōn), *F.* Response (1).
- réponse** (rā-pōns), *F.* Answer.
- report**. Answer.
- repos** (rū-pō), *F.* Point of repose, following a cadence.
- reprise** (rē-priz'), *E.* The reappearance of the first theme of a sonata or symphony after the development.
- reprise** (rū-prēz), *F.* 1. Repetition. 2. Vide **REPRISE**. 3. Reappearance of a theme. 4. Vide **BREAK** (3). 5. Revival of a work.
- reprendre** (rū-prāndr), *F.* To resume.
- Requiem** (rā'-kwē-ēm), *L.* The first word and title of the Mass for the Dead (*missa pro defunctis*). Beginning "*Requiem aeternam dona eis, domine*" "rest eternal, grant them, Lord." The requiem is divided into the introit, kyrie, gradual (with tractus, "*Absolve*," and sequence "*dies ira*"); Offertory, "*Domine Jesu Christe*"; Sanctus, and Benedictus; Agnus Dei; and Communion "*Lux aeterna*."
- research'**. An improvisation used as a prelude to a composition and made up of its chief theme.
- res'ervoir**. The portion of a bellows in which wind is stored.
- resin** (rēz'-īn). A refined gum applied to the hair of the bow to improve its grip on the strings.

resolu'tion, résolution (rā-zō-lūs-yōn), *F.*, **resolu'tio, L.**, **risoluzione** (rā-zō-loo-tsī-ō'-nē), *I.* 1. Firmness, determination. 2. The dissolving of dissonance into concord; the satisfaction of the mental demand for that partial repose found only in consonance. Dissonant tones are generally resolved by progressing half a tone or a whole tone down or up.

re'sonance, E., **Resonanz** (rā-zō-nānts'), *G.* The sympathetic response of a vibrating body to its own particular tone or tones, under the impulsion of vibrations received from another vibrating body sounding the same tone or tones. Thus if one sounds the note *a'* on a violin, a tuning fork of the same pitch will give forth the same tone spontaneously, as also will a piano with the damper pedal down; a pane of glass or a loose plate of metal of the proper nature will also reply; furthermore each partial tone will be affected similarly. This acoustic fact is used for the reinforcing of tones; as cavities of air and sheets of wood have this same property of resonance to all the tones and partials which they themselves contain. The violin, etc., employ a hollow space called the **resonance box**, or **Resonanzkasten**, *G.* Certain old instrs. used a *sympathetic string* or **Resonanzsaite**, *G.* The piano, etc., use a **resonance board**, or **sound-board**, **Resonanz'boden**, *G.* **respiro** (rā-spē-rō), *I.* "A breath"; a sixteenth rest.

respond'. A psalm (or part of one) sung between lessons at canonical hours.

response', E., **respon'sum, L.**, **respon'sio'ne, respon'so, I.** 1. The reply of choir or congregation to a phrase read or chanted by a priest or officiant, in R. C. and Episcopal churches. 2. Responsory. 3. The answer in fugue.

respon'sory, E., **responso'rium, L.** 1. The psalm or portion of one sung between Missal lessons. 2. The gradual. 3. A respond.

responsivo (rā-spōn-sē'-vō), *I.* Responsive(ly).

resserrement (rūs-sēr-māh), *F.* Stretto.

ressort (rūs-sôr'), *F.* Bass-bar.

rest. 1. A period of rhythmic silence, the tempo continuing to be counted passively. 2. A symbol indicating such rest. The rests are usually named according to the portion of a measure they occupy, as *16th rest*; sometimes being called after the note which has the same duration, as *quarter-note rest*, *breve rest*. They may be augmented by dots and may extend beyond the limits of one measure, as the *four-measure rest*. Vide SIGNS AND SYMBOLS. **large-rest, long-rest.** Vide NOTATION.

restric'tio, L. Stretto.

result'ant. Used of secondary tones formed by the combined vibration of two independent tones. Vide ACOUSTICS. When sounded together they produce a *difference tone* or *difference tone* whose vibration equals the difference between theirs; also a *summational tone* whose vibration is the sum of theirs.

Resurrex'it, L. "And rose again." Part of the Credo. Vide MASS.

retard'. 1. To diminish the velocity. 2. To suspend and then resolve upwards, hence **retarded progression**, or **retarda'tion, retarda'tio, L.** 1. A suspension resolving upwards. 2. A decrease in velocity.

retraite (rū-trēt'), *F.* Retreat, tattoo.

ret'ro, L. Backwards. Vide CANON.

ret'rograde, retrogra'dus, L., **retro-grado** (rā-trō-grā-dō), *I.* Vide IMITATION.

ret'to, I. Direct, similar. Vide MOTION.

réveil (rā-vē'), *F.*, **veille** (rū-vā'-yē, in *E.* rē-vēl'-yē. In the American army rēv-ē-lē', in *G.* rā-fil'-lē). "Awakening," the first morning military signal. In old *E.* **reveil'**, or **revel'ly**.

rever'ie. A contemplative composition.

reversed. Contrary (of motion). **reversion.** Retrograde imitation. **revoice.** To tune an organ-pipe. **rf., rfx.** Abbr. for *Rinforzando*.

r. h. Abbr. for right hand.

rhapsodie (răp-sô-dě'), *F.* and *G.*, **rhap'sody**, *E.* "A song of patches."

In ancient music a fragment of an epic poem, sung by a minstrel or rhapsode, or rhapsodist. In modern music a brilliant composition which combines the idea of a medley with the acquired idea of great joy or ecstasy.

rhythm, *E.*, **rhyth'mus**, *L.* (in *G.* rêt-moos), **rhythme** (rêdhm), *F.* The "flow" and undulation of progression, marked by the rise and fall of stress and duration. The arrangement of accented and unaccented, and of long and short sounds. Rhythm usually follows some pattern which is repeated with more or less variation through an entire movement or composition. Rhythm might be called the melody of monotone. It is distinct from melodic or harmonic progression, and can be vividly shown on such an instr. as the drum, and it can be written on a single line without reference to pitch. The rhythm sometimes is so complicated that it is not completed in less than a musical period, vide *FORM*; but it is usually based upon a fundamental series of pulsations that can be expressed within the limits of three or four or nine beats. These are accordingly taken as a unit and grouped within the limits of a *measure*, and cut off by two bars; the first bar being placed before the strongest accent of the group, the second after the weakest. *Time* may be expressed by the regular swing of a bâton; rhythm embellishes this bâton pulsation, and usually coincides with it in accentuation, except in a syncopated rhythm.

rhythmique (rêdh-mêk), *F.*, **rhythmisch** (rêt'-mîsh), *G.* Rhythmical.

ribattuta (rê-băt-too'-tă), *I.* "Restriking." The slow beginning of a trill.

ribe'ba, ribeca (rê-bă'-kă), *I.* Rebeck.

ribbechino (kê'-nô). Small Rebeck.

ribs. The sides connecting back and belly of violins, etc.

ricerca're, ricercata (rê-chêr-kă'-tă), *I.*, **ricercar** (rê-tsêr-kăr'), *G.*

"Searched out," cf. *recherché*. Used of compositions or passages, usually of fugal form, and employing all the resources and learning of the composer. Vide *FUGUE*.

richiamare (rê-ki-ă-mă'-rê), *I.* To imitate the *Richia'mo* or bird-call.

ricordanza (rê-kôr-dăn'-tsă), *I.* Recollection.

riddo'ne, *I.* A roundelay.

ridevolmente (rê-dă'-vôl-mên'-tê), *I.* Laughingly.

ridicolosamen'te, *I.* Ridiculously.

rid'dle-canon. Vide *CANON*.

ridot'to, *I.* 1. Reduced (cf. *reduciren*). 2. A reduction.

riduzione (rê-doo-tsî-ô'-nê), *I.* Arrangement, reduction.

Riesenharfe (rê'-zên-hăr-fê), *G.* Æolian harp.

riformento (rê-fi-ôr-mên'-tô), *I.* Ornament.

riga (rê'-gă), *I.* Staff.

rigabel'lo, *I.*, **rigabel'lum**, *L.* Regal.

rigadoon, *E.*, **rigaudon, rigodon** (rê-gô-dôn), *F.* A lively and humorous dance of Provençal origin, and consisting of three or four reprises, the third in a lower position. The time is usually 4-4, with an uptake of a quarter note.

rigals, rigol(e)s. Regals.

rigore (rê-gô'-rê), *I.* Rigour, exactness of tempo. **rigoro'so.** Exact.

rilasciando (rê-lă-shăn'-dô), *I.* Relaxing the speed. **rilascian'te.** With reduced speed.

rikk. Egyptian tambourine.

rilch (rîlsh), **ril'ka.** Russian lute.

rimett. Abbr. for *rimettendo*, *I.* Retarding.

rinforzare (rîn-fôr-tsă'-rê), *I.* To reinforce, emphasise. **rinforzamen'to, rinforzo** (fôr'-tsô). Reinforcement. **rinforzan'do, -a'to.** Suddenly emphasised and accented.

- Ringelpanke** (rîng'-êl-pow-kê), *G.* A rattle with rings on bars.
- Ringeltanz** (rîng'-êl-tānts), *G.* Circular dance.
- ripercussio'ne**, *I.* Repercussion.
- ripetizione** (rê-pâ-tê-tsi-ô'-nê), **ripetitura** (too'-râ), *I.* 1. Repetition. 2. Refrain.
- ripieno**, pl. **-i** (rê-pê-â'-nô[ê]), *I.* "Filling." 1. Used of a part or an instr. which merely strengthens and rounds out the harmony, as opposed to *solo* or *concertante*. 2. Used in scores to indicate the entrance of the full band. One who plays a *ripieno* (in *G.* **Ripienstimme**, rê-pî-ân-shtîm-mê) is called **Ripienist**, or **ripienis'ta**. 3. A mixture-stop called **ripieno di due, tre, quattro or cinque**, according as it has 2, 3, 4, or 5 ranks.
- ripienino** (nê'-nô). 4-ft. stop.
- ripigliare** (rê-pêl-yâ'-rê), **ripren'dere** (prên'-dê-rê), *I.* To resume, hence, **ripiglan'do**, **ripren'den'do**. Resuming. **ripiglio** (rê-pêl'-yô). Reprise.
- riposo**, *I.* Repose, hence **riposa'to** (zâ'-tô), **reposatamen'te**. Reposeful(ly).
- ripresa** (rê-prâ'-zâ), *I.* 1. Reprise. 2. Repeat. 3. The repeat mark.
- risentito** (rê-sên-tê'-tô), *I.* With energetic expression.
- risoluzione** (rê-zô-loo-tsi-ô'-nê), *I.* Resolution, 1 and 2. **risoluto** (loo'-tô), **risolutamen'te**. Decided(ly), energetic(ally).
- risonanza, risuonanza** (rê-soo-o-nân'-tsâ), *I.* Resonance.
- risposta** (rê-spô'-stâ), *I.* 1. Consequent. 2. Answer in fugue.
- Riss**, *G.* "Gap," between registers.
- ristret'to**, *I.* Stretto.
- risvegliato** (rê-vâl-yâ'-tô), *I.* Animated.
- rit, ritard.** Abbr. for **ritardando** (rê-târ-dân'-dô). Retarding gradually. **ritardato** (dâ'-to). Retarded. **ritar'do, -azio'ne**. Retardation.
- riten.** Abbr. for **ritenuto** (rê-tâ-noo'-tô), *I.* Immediately slower, to be distinguished from *ritardando* and *rallentando* as well as from **ritenen-**
- do**, and **ritenen'te**, which refer to gradual retardation.
- ritmo** (rê't'-mô), *I.* Rhythm. **r. di due (tre) battute** (dê doo-â-bât-too'-tâ). Rhythm in 2 (or 3) *measures* to the beat, not in duple or triple time, which means 2 (or 3) beats to the measure. **ritmico**. Rhythmic.
- ritornare** (rê-tôr-nâ'-rê), *I.* To return. **ritornan'do**. Returning. **ritorna-to** (â'-tô). Reverted.
- ritornel', ritornel'lo**, *I.*, **ritournelle** (rê-toor-nêl'), **ritornelle**, *F.* 1. A burden or repeated portion, such as the instrumental prelude, inter- and post-lude of a song, sometimes called the symphony. 2. The tutti parts in a concerto. 3. A repeat. 4. A burden, or refrain.
- river'so, riverscio** (rê-vêr'-shô), *I.* 1. Reversed. 2. Retrograde.
- rivoglimento** (rê-vôl-yî-mên'-tô), *I.* Inversion or transposition, in counterpoint. **rivoltato** (rê-vôl-tâ'-tô), **rivolto** (rê-vôl'-tô). Inversion.
- robusto** (rô-boos'-tô), *I.* Robust. Vide **TENOR. robustamen'te**. Firmly.
- roccoco, rococo** (rô-kô'-kô), *I.* Old-fashioned, eccentric.
- rock-harmon'icon**. A graduated series of rock crystals played with hammers.
- Roger de Coverley**. Vide **SIR R. DE C.**
- Rohr** (rôr), pl. **Röhre** (râ'-rê), *G.* 1. Tube. 2. Reed, usually **R.-blatt**, reed of oboe, bassoon and clarinet. **R.-flöte**. "Reed-flute" a half-covered 4, 8 or 16 ft. flue-stop. **R.-schelle** (shêl'-lê). The same stop in 1 or 2 ft. pitch. **Doppelröhrflöte**. One with double mouth. **R.-quint**. One sounding a fifth above. **Rohrwerk**. The reed-stops.
- roll** (rôl), *E.*, **rollo** (rôl'-lô), *I.* 1. The trill on drum or tambourine, produced on the kettle-drum by rapid taps with the two sticks; on the side-drum with two taps with the left stick, then two with the right; on the tambourine with the knuckles. 2. **long r.** (a) Battle or rally signal for troops. (b)

- Swift arpeggio on the organ. **rollan'-do**. Rolling.
- Rolle** (rôl'-lê), *G.* Rapid up-and-down passages of one figure.
- roller**. 1. A 2-armed wooden bar on gudgeons connecting two trackers, one to a draw-stop, one to a valve, usually **roller-board**. 2. Cylinder of music-box or carillon.
- Roman**. 1. Used of the school of Rome from Goudimel and Palestrina to the 19th century. 2. Of strings made in Italy.
- romance** (in *F.* rō-māns), **romanza** (rō-mān'-tsā), *I.*, **Romanze** (rō-mān'-tsê), *G.*, **romaunt**, Old *E.* 1. A composition of romantic character, as *r. sans paroles*, a story without words. 2. In *F.* a love-song.
- romanesca** (rō-mā-nās'-kā), *I.*, **romanesque** (rō-mān-êsk'). The galliard.
- romantic**, **romantique** (rō-mān-têk), **romanzesco** (tsās'-kō). A term much fought for and much evaded. In general, it means the striving after individuality, novelty, and personality of musical expression as opposed to the repetition of classic forms—the reaction of the molten against the mold. As every generation tries to modify, assimilate and re-spin the art of the preceding, and always meets an opposition from the schoolmen and conservatives, the word really means little more than "modern."
- Rome, prix de** (prê dū rôm), *F.* 1. A stipend granting four years' study in Rome, annually awarded by the French government to competing pupils of the Paris Conservatoire. This is the **grand prix** (grān prê), the second (sū-kôn) being a gold medal. 2. Stipend awarded every other year by the Brussels Cons.
- romera** (rō-mā'-rā). A Turkish dance.
- Romanusbuchstaben** (rō-mā'-noos-bookh'-shtā-bên), *G.* "Letters of Romanus." Vide LITTERÆ SIGNIFICATÆ.
- ro'mischer Gesang'**, *G.* "Roman" Catholic plain-song.
- ron'da**, *I.* Round.
- ronde** (rônd), *F.* A whole note.
- rondel'lus**. An early form of strict imitation.
- rondeau** (rôn-dô), *F.*, **ron'do** (rôn'-dô), *I.* and *E.* 1. A form originally based on a dance with alternating solos (couplets), and chorus (rondeaux); the form is characterised by a cheerful humour. 2. In classic music a principal subject preceding and interleaving two episodes, with much variation of key and many bridge-passages. 3. The more modern form consists of three themes with the first recurrent, thus A-B-A-C-A-B and coda. The second theme appears in the dominant at first, finally in the tonic, giving the Rondo a close relation with the sonata formula. Vide FORM. A small or easy rondo is called variously, *r. mignon* (mên-yôn), *F.*, **rondilet'ta**, **rondinet'to**, **rondino** (rôn-dê-nô), **rondolet'to**.
- rondella** (rôn-dân'-yā), *Sp.* Fandango.
- root**. Fundamental tone of a chord.
- rosalia** (rô-zā'-li-ā), **Rosalie** (rô-zā'-lê'), *G.* 1. A sequence (q. v.) advancing a whole tone each time. 2. Music consisting of cheap and trite sequences and harmonies.
- rose** (in *G.* rô-zê), **rosa** (rô'-zā), *I.*, **rosette** (rô-zêt'), *F.* The ornamental border of the sound-hole of guitars, etc.
- rosin** (râz'-ln). Resin.
- Rostral** (rôs'-trāl), *G.* A music-pen.
- rote**, *E.*, **ro'ta**, **rot'ta**, *I.*, **Rot'te**, *G.* "Wheel." 1. Canon, round. 2. Rondeau 3. Hurdygurdy.
- rotondo** (rô-tôn'-dô), *I.* Round, full.
- rot'to**, *I.* Broken, interrupted.
- ro'tula**. A small round or carol.
- roulade** (roo-lād), *F.* A florid passage, division, a grace.
- roulement** (rool-mān), *F.* A roll.
- round**. 1. Popular form of canon in the unison or octave, without coda, and with a frequent harmonic support or *pes*. 2. A circle-dance. **round o**. A rondo.
- round'el**, **roun'delay**. A ballad of the fourteenth century with a recurrent refrain. Also a ring-dance.

rovesciamento (rō-vā-shā-mén'-tō) *I.*,
1. Reversion. 2. Inversion.

rovescio (rō-vā'-shō), *I.* 1. Retrograde. 2. Inverted. Hence, *al r.* In inversion.

rua'na. Hindu violin.

rubato (roo-bā'-tō), *I.* "Robbed," borrowed, used of a tempo whose strict values are to be disregarded at caprice, the long notes stealing time from the short, etc. It should not depart so far from the tempo as to destroy the sense of rhythm.

Rückfall (rük'-fāl), *G.* Back-fall.

Rück-positiv. Vide POSITIVE.

Rückgang. Return of the leading theme.

Rückung (rük'-oongk), *G.* 1. Synco-
pation. 2. Change.

Rüdenhorn (rü'-dén-hörn). Vide HIEF-
HORN.

Rührung (rü'-roongk), *G.* Emotion.

Ruhepunkt (roo'-ē-poonkt), *G.* Rest.
R. stelle, -zeichen. A pause, a rest.

ruhig (roo'-lkh), *G.* Calm, gentle.

Rührtrommel (rür'-). An old-fash-
ioned drum.

rule. 1. Old name for line. 2. In music as in science, not an edict by an authority, but a recorded observation by more or less qualified judges of what has happened with some regularity before. It need not necessarily happen always again. Vide OCTAVE.

rullan'do, rullante (rool-lān'-tē), *I.* Rolling. **tamburo r.** Side-drum.

run. 1. A rapid flight of notes usually in scales, used in singing on one syllable. 2. Of air in an organ, to leak from the wind-chest into a groove, where it causes certain pipes to give a faint sound called **running**.

Rundgedicht (roont'-gē-dīkht), *G.* 1. Rondo. 2. Solo with chorus. Also **R.-gesang**.

russe (rüs), *F.* Russian. *à la r.* In Russian style.

Russpfeife, Russpfeife (roos'-pfi-fē).
G., **ruispipe** (rois'-pē-pē), *Dutch*.
Vide RAUSCHQUINTE.

Rus'sian bassoon. A deep-toned military instrument.

Russian horn band. One in which each horn plays but one tone.

rustico (roos'-tī-kō), *I.* Rural, rustic.

Rutscher (root'-shér), *G.* A galop.

ruvido (roo'-vī-dō), **ruvidamén'te**, *I.* Rough(ly).

rymour. Old *E.* Minstrel.

rythme, rythmé, *F.* Same as *rhythm* (é).

S

S Abbr. (*dal*) *segno*; *sensa* (*pe-
dale*); *sinistra*; *solo*; *sordino*;
(*volti*) *subito*.

sab(b)eca. Hebrew harp.

sabot (sā'-bō), *F.* 1. A disk turned by one of the pedals of a double-action harp and carrying two studs which engage and shorten the vibrating portion of a string. 2. A cheap fiddle.

saccade (sāk-kād), *F.* A firm pressure of the bow against two or more strings.

sack'but, sag'but. 1. An old instr. resembling the trombone. 2. Translation of *sabeca*.

Sackpfeife (sāk'-pfi-fē), *G.* A bag-
pipe.

sacque-boute (sāk-boot), *F.* Sackbut.

sa'cring-bell. Small bell marking the divisions of the Mass.

sa'crist. Music librarian, and copyist of a church.

sa'cred music. Religious music.

Saite (zi'-tē), pl. **Saiten**, *G.* String(s).

Sai'teninstrument. A stringed in-
strument. **S.-chor**. A group of
strings tuned in unison. **S.-fessel**,
or **-halter**. Tailpiece. **S.-harmoni-
ka**. A key-board instr. with diminu-
endo device, inv. by Stein, 1788. **S.-
orgel**. A trichord piano with a fourth
string for each note. This string is
fanned by a reed of the same pitch,
with leather head, thus obtaining a
sustained tone, capable of swell and
decrease. Treadles and bellows con-
trol this part of the instr., which may

- serve as piano, or organ, or both, or part of either. This instr. was inv. by a Prussian, Karl Gumbel, 1890. **S.-klang**, or **-ton**. The sound of a string. **S.-spieler**. Player on a stringed instr. **saitig** (zī'-tikh). Stringed.
- saint's bell**. Vide **SACRING-BELL**.
- sal'amie**. Oriental flute.
- salcional** (sāl-sī-ō-nāl). **salicet** (sā-lī-sā). **salic'ionell**, **salicional** (sāl-lē-sī-ō-nāl), *F.* A reed-stop of stringy tone.
- Salm** (sālm), *G.*, **salmo** (sāl-mō), pl. *i*, *I.* A psalm.
- salmi** (sāl-mē), *F.* Quodlibet.
- Salon'flügel**, *G.* ParLOUR grand piano.
- Salonmusik** or **-stück**. Music for the drawing-room.
- sal'pinx**. Ancient Greek trumpet.
- saltando** (sāl-tān'-dō), *I.* 1. Proceeding by skips. 2. With bounding bow.
- saltarella** or (*o*) (sāl-tā-rēl'-lō), *I.* 1. A very quick dance, in 2-4, 6-8, or 6-4 measure with wide skips. 2. The triple-timed, second part of a 16th century dance in duple time (also called *Hop'pellans* (tānts). *Nachtans*, *G.*, *proporção*, *L.*, *tourdion*, *F.* 3. A jack. 4. A *cantus firmus* with accompaniment of sextuplets.
- saltato** (sāl-tā'-tō), *I.* Springing. Vide **SALTANDO**.
- salteret'to**, *I.* 1. A rhythmic figure in 6-8 time, the first and fourth quavers dotted.
- salter(i)'o** (sāl-tā-rī-ō), *I.* **Salteire** (zāl-tī'-rē), **Saltirsanch** (zāl-tērs'-ānkh), *G.* 1. Psaltery. *s. tedesco*. Dulcimer.
- saito** (sāl'-tō), *I.* 1. Leap, skip. 2. Dance. *di s.* By skip.
- Sal've Regi'na**, *L.* "Hail Queen"; R. C. hymn to the Virgin Mary.
- salvar'(e)** (sāl-vā'-rē), *I.* To resolve.
- salvation** (sāl-vās-yōn), *F.* Resolution.
- sambuca** (sām-boo'-kā), *I.*, **Sambat'**, **Sambiut** (zām'-bī-oot), *G.* Word used variously and ambiguously for various mediæval instrs., bagpipe, hurdy-gurdy, etc. **sambucis'tria**. One who plays such an instrument.
- Sammlung** (zām'-loongk), *G.* Collection.
- sampogna** (sām-pōn'-yā), **sampo'nia**, **sampu'nia**, *I.* 1. A flageolet. 2. Sambuca.
- san'cho**. A negro guitar.
- Sanct'us**, *L.* "Holy." 1. Fourth movement of the Mass. 2. Vide **SACRING**.
- sanft** (zānft), *G.* Soft, mild. **S.-gedackt**. A soft-toned stopped pipe. **S.-heit**. Softness, smoothness, gentleness. **sänftig** (zēnf'-tikh), **sanft-müthig**. Soft, gentle. **S.-muth**, **S.-müthigkeit** (mū-tikh-kit). Softness.
- Sang** (zāng), *G.* Song.
- Sänger** (zēng'-ēr), *G.* Singer(s). **S.-bund** (boont). A society or convention of singers. **S.-verein** (fēr-in). Singers' union.
- sanglot** (sān-glō), *F.* "Sob." An old grace in singing, an interjection.
- sans** (sān), *F.* Without.
- san'toral**, *Sp.* Choir-book.
- santur'**. A Turkish instr., the psaltery.
- saquebute** (sāk-būt), *F.* Sackbut.
- saraband** (sār-ā-bānd), *E.*, **sarabanda** (sār-ā-bān'-dā), *I.*, **sarabande** (sār-ā-bānd in *F.*; in *G.* zā-rā-bān'-dē). A stately Spanish dance, perhaps derived from the Saracens, and danced with castanets; it is in slow 3-4 or 3-2 time, with the second note usually prolonged through the second and third beats of the measure.
- sarrus'ophone**. A double-reed instr., inv. by Sarrus, Paris, 1863. It is made in 6 sizes besides a sopranino and a contra-bass in E♭, and resembles a bassoon in appearance, a trombone in tone.
- sartarella** (or -o), *I.* A tarantella-like dance in 6-8 time.
- Sattel** (zāt'-t'l), *G.* Nut. **S.-machen**. To use the thumb as a nut for producing harmonics on the 'cello. **S.-lage**. Half-position.
- Satz** (zäts), *G.* 1. Theme or subject. 2. Phrase, half a period, the former

half being the **Vordersatz**, the second, the **Nachsatz**. 3. Section of a movement. 4. Movement. 5. A composition. 6. Style, school, as **reiner S.** Pure, strict style.

saun. Burmese harp.

saut (sô), *F.* Skip. **sauter** (sô-tâ). To overblow. **sautereau** (sô-tê-rô).

Jack. **sau'terie**, Old *E.* Psaltery.

sautillé (sô-tê'-yâ), *F.* Springing bow.

sauver (sô-vâ). To resolve. **saue-ment** (sôv-mân). Resolution.

saw'try. Psaltery.

Sax (zâx). A prefix for the numerous inventions or improvements of Adolphe Sax, the Christopher Columbus of metallic instruments, whose importance lies largely in the application of a valve-mechanism to old *natural* keyed instruments. **saxhorn.** An improvement in various sizes on the key-bugle and ophicleide, used chiefly in military bands except the tuba (*q. v.*). Saxhorns are made in the following seven principal sizes (variously named), and are also made a semitone lower than each of the following, the compass of each being given in brackets:

Bugles à Pistons: 1. Soprano saxhorn (petit saxhorn, petit bugle à pistons, piccolo in *Es.* or *e^b*, [range a-b' flat]). 2. Soprano saxhorn (contralto saxhorn, bugle-tenor, Flügelhorn in *B* or *B* flat) [g-b' flat]. 3. Alto saxhorn (Althorn in *Es.*) *E* flat [A-e']. 4. Tenor saxhorn (baryton en *si^b*, Tenorhorn in *B*, Bassflügelhorn, in *B* flat [E-b' flat]. **Tubas or bombardons:** 1. Bass saxhorn (tubabasse en *si^b*, Basstuba, Euphonium, Baryton, Tenorbass in *B*) in *B* flat [G-b' flat], also made in *C*. 2. Low bass saxhorn (bombardon en *mi^b*) in *E* flat [G, flat-e' flat], also made in *F*. 3. Contrabass saxhorn (bombardon en *si^b* grave, Kontrabasstuba) in *B* flat [E flat-b flat], also in *C*. **sax'ophone.** A keyed brass instr. single-reeded and mouthed like a clarinet and combining in its tone that of the 'cello, cor anglais and clarinet.

It is a transposing instr. written in the *G* clef, made in six sizes with two keys to each, the compass being nearly three octaves: 1. Soprano or piccolo or aigu in *F* and *E^b*. 2. Soprano in *C* and *B^b*. 3. Contralto in *F* and *E^b*. 4. Tenor in *C* and *B^b*. 5. Barytone in *F* and *E^b*. 6. Bass in *C* and *B^b*. Also **saxofo'nia**, *I.* **sax'otromba.** An instr. in seven sizes standing in tone between the key-bugles, or saxhorns, and the horns. **sax-tuba.** Vide **SAXHORNS** (*Tubas*).

saynete (sâ-ê-nâ'-tê), *Sp.*, **saynete** (sê-nê't), *F.* Comedietta for two singers.

sbalzo (sbâl'-tsô), *I.* Skip. **sbalzato** (tsâ'-tô). Dashing.

sbar'ra, *I.* Bar. **s. doppia.** Double-bar.

scagnello (skân-yêl'-lô), *I.* Bridge.

scala (skâ'-lä), *I.* Scale, gamut.

scald. Scandinavian poet-musician.

scale. From the Latin *scala* "a ladder," applied to the Arretinian syllables, ut, re, mi, fa, sol, la. In modern usage: 1. The tones of any key (*q. v.*) taken in succession up or down according to pitch; according to Riemann a chord of the tonic with passing notes, as *c*, *d*, *e*, *f*, *g*, *a*, *b*, and *c*, those passing notes being chosen which lead most inevitably to the next chord-note. **chromatic**, **diatonic**, **enharmonic**, **major**, **minor**, **pentatonic**, etc., **scales**, vide the adjectives. Vide also **MODES**. The so-called **German s.** is a-h-c-d-e-f-g; "b," being reserved for *b^b*. Vide **H.** **natural** or **normals**. That of the key of *C*, which has no chromatics. 2. A series of semitones in successive order. 3. The series of tones belonging to any instr. as a natural horn. **harmonic** or **natural s.** The series of over-tones (vide **ACOUSTICS**). 4. A compass or range. 5. Dimensions and proportions, as the **s.** of organ-pipes, determined by the ratio of diameter to height, a **broad s.** giving a broad, smooth tone, a **narrow s.** giving a thin, sharp tone.

scannet'to, scanel'la (skä-něl'-lä), *I.* Bridge.

scemando (shě-män'-dō), *I.* Diminishing.

scena (shä'-nä), *I.*, **scène** (sën), *F.*, **scene** (sën), *E.* The portion between the entrances of different actors, hence a dramatic recitative usually followed by an aria, often **s. d'entrata** or **d'entrée** (dän-trä). Entry-song.

scenic music. Dramatic music.

Schablonen (shäp-lō'-nēn), *G.* Stencil-patterns, hence **S.-musik.** Trite and formal music. **S.-haft** (häft). Academic.

Schäfer (shä'-fēr), *G.* Shepherd. **S.-lied** (lēt). Pastoral song. **S.-pfeife.** Shepherd's pipe. **S.-tanz.** Rustic dance.

schalkhaft (shälk'-häft), *G.* Sportive, roguish.

Schall (shäl), *G.* Sound, ringing, resonance. **S.-becher, S.-horn, S.-stück,** or **S.-trichter.** Bell (of an instr.). **S.-becken, G.** Cymbals. **S.-loch.** Sound-hole. **f.-hole. S.-stab** (shtäp). Triangle.

Schalmay, Schalmey (shäl'-mī), *G.* 1. Shawm. 2. Chalumeau. 3. A reed-stop.

Schansune (shän-tsoo'-nē), *G.* Chan-son.

scharf (shärf), *G.* 1. Sharp. 2. Acute, of a stop.

schaurig (show'-rīkh), *G.* Weird, ghastly.

Schauspiel (show'-shpēl), *G.* Dramatic piece. **Schauspieler.** Actor.

Scheitholt (shīt-hölt), *G.* Marine trumpet.

Schellen (shēl'-lēn), *G.* Bells, jingles. **S.-baum** (bowm). "Jingle-tree"; Crescent.

Scherz (shërts), pl. **en, G., scherzo** (skēr'-tsō), pl. **i, I.** "Jest." 1. A style of instrumental composition in which humour prevails (though those of Chopin are merely moody and whimsical). Those of Beethoven, the greatest master of this style, are often hilariously funny and provoke audible laughter. 2. A form devel-

oped from the Minuet and by Beethoven and his successors generally substituted as the 3d (or 2d) movement of the sonata (q. v.) or symphony. The structure varies greatly, but the time is usually triple. **scherzan'do, scherzan'te, scherzevole** (tsä-vō-lē), **scherzo'so, I., scherzhaft** (shërts'häft), *G.* Sportive, mirthful. **scherzosamen'te, I.** Gaily.

schietto (skī-ët'-tō), **schiettamen'te, I.** Simply). **schietezza** (tēd'-zä), neatness.

schisma (skīz'-ma'), *Gr.* A minute difference between intervals. In ancient music, equal to the half of a comma, or the 18th of a tone; in modern acoustics, the 11th of a syntonic comma (the difference between the 3d tierce of the 8th quint and the octave of a given tone). Vide **TEMPERAMENT, QUINT, and TIERCE.**

Schlachtgesang (shläkht'-gē-zang), *G.* War-song.

Schlag (shläkh), *G.* 1. Stroke, blow. 2. Beat, impulse. **schlagen.** To beat. **Schlagfeder** (fä'-dēr). Plectrum. **S.-instrument.** Inst. of percussion. **S.-mani(e)ren.** The strokes in down-beating. **S.-zither.** The common zither as opposed to the bow-zither.

Schlägel (shlä'-khēl), *G.* Drumstick; hammer.

schlecht (shlëkht), *G.* Faulty, weak. **Schlechtertakt(h)eil** (shlëkh-tër-täkt-tīl), *G.* The unaccented part of a measure.

schleifen (shlī'-f'n), *G.* To slide, slur. **Schleifbogen** (bō-gēn). Slur.

Schleifer (shlī'-fēr). 1. Slurred note. 2. Slow waltz. **Schleifzeichen.** Slur.

schleppen (shlëp'-pēn), *G.* To drag. **schleppend.** Dragging.

Schlummer-lied (shloom'-mēr-lēt), *G.* Slumber-song.

Schluss (shloos), *G.* 1. The end. 2. Cadence, also **S.-fall, S.-kadenz** (or **note**). Final cadence or note.

Schlüssel (shlus'-sēl), *G.* A clef. **S.-fiedel.** Nail-fiddle. **S. G.** The note *g'* occupied by the G clef. **S.-satz,**

- A closing passage or movement.
S.-striche. Double bar. **S.-zeichen.** 1. A firmate. 2. Double bar.
S.-reim (rīm). Refrain.
schmachtend (shmāk'h-tēnt), *G.* Languishing.
schmeichelnd (shmī'-khēlnt), *G.* Coaxing, caressing.
schmelzend (shmēl'-tsēnt), *G.* Melting.
Schmerz (shmērts), *G.* Grief, sorrow.
s.-schaft, s.-lich. Sorrowful.
Schnabel (shnā'-bēl), *G.* "Beak," mouthpiece. **S.-flöte.** Vide FLUTE.
schnarr (shnār), *G.* Rattle. **S.-pfeifen, or -werk.** 1. Reed-pipes, reed-work. 2. Regal. **S.-töne.** A series of rough under-tones exactly paralleling and drowning the overtones as in a tuning-fork vibrating loosely on a box.
Schnecke (shnēk'-ē), *G.* "Snail," scroll.
schnell (shnēl), *G.* Quick, rapidly.
Schnel'le, Schnelligkeit (shnēl'-lkh-kt), Rapidity. **schnel'ler, G.** 1. Quicker. 2. Inverted mordent.
Schnellwalzer. Quick waltz.
Schollrohr (shōl'-rōr), *G.* Brass wind-instrument.
Schottisch (shōt'-tīsh), *G.*, **schottische** (*E.* and *F.*, shōt'-tīsh). "Scottish," rather slow 2-4 time round dance.
schrag (shrákh), *G.* Oblique.
Schreibart (shrip'-ärt), *G.* Style.
Schreiber. Music copyist.
schreiend (shri'-ēnt), *G.* Screaming, acute. **Schreiwerk.** Acute (mixture-stop).
Schreierpfeife. A sharp 3-rank mixture-stop in octaves.
Schryari (shri'-ä-rē), *G.* 1. An obsolete wind-instr. 2. Schreierpfeife.
schriftmä'sig (shrit'-mēs-sīkh), *G.* Andante.
schub (shoop), *G.* Slide (of a bow).
Schuh (shooh), *G.* "Shoe"; bridge of a marine trumpet. **S.-plattltanz.** An Austrian clog-dance.
schuifrommpet (shwif'-trōm-pēt), *Dutch.* Sackbut.
Schule (shoo'-lē), *G.* A school or method. **schulgerecht** (ghē-rēkht). Academic.
Schultergeige (shool-tēr-gī'-khe), *G.* Shoulder-violin.
Schusterfleck (shoos'-tēr-flēk), *G.* Rosalia.
schwach (shvākh), *G.* Weak.
schwacher Takteil. Weak beat.
schwächer (shvē'-khēr). Softer.
Schwärmer (shwēr'-mēr), *G.* Rauscher.
Schwebung (shvā'-boongk), *G.* Waving. 1. Tremulant. 2. Beat (of vibration).
Schweige (shvī'-khē), *G.* A rest. **S.-zeichen.** Rest-mark.
Schwegel (shvā'-khēl), 1. A wind-instr. 2. A flue-pipe. **S.-pfeife.** A 4 or 8 ft. stop with tapering pipes.
Schweinskopf (shvīns'-kōpf), *G.* "Pig's head." Used of the profile of a grand piano.
Schweizerflöte (shvī'-tsēr-flā-tē). "Swiss flute." 1. Flute. 2. 8-ft metal flue-stop. **S.-bass.** The 16-ft. stop on the pedal. **Schweizerpfeife.** 1. 4-ft. stop. 2. Old name of cross flute.
schwellen (shvél'-lén), *G.* To swell, increase. **Schweller.** The swell.
Schwellwerk. Swell-organ.
Schwellton. Messa di voce.
schwer (shvār), *G.* 1. Heavy, ponderous. 2. Difficult. **S.-mut(h)ig.** Melancholy.
Swiegel (shvē'-gēl), *G.* Schwegel.
Schwindend (shvīn'-dēnt), *Dying away.*
Schwingung (shvīng'-oongk), *G.* Vibration.
scialumo (shāl-oo-mō'), *I.* Chalu-meau.
scintillant(e) (sān-tē-yān(t) in *F.*; shēn-tīl-lān-tē in *I.*). Brilliant.
scioltezza (shōl - tēd'-zā), *I.* Ease.
sciolto (shōl'-tō). 1. Light. 2. Free (of fugue). **sciolta'mente.** Easily.
scivolando (shē'-vō-lān-dō), *I.* Glissando.
scolia (skō'-lī-ā), *Gr.* Festive lyrics.
scordato (skōr-dā'-tō), *I.* 1. Out of tune. 2. Tuned in an unmusical accordature.

scordatura (too'-rā), *I.*, **scord'ature**, *E.* The unusual tuning of an instr. for special effects, as a violin b-d'-a'-e" (Paganini).

score. 1. An arrangement of the parts of a composition with bars drawn (or "scored") across all the parts to connect the simultaneous measures. **full or orchestral s.** One with a stave to each part, voice or instr. **close, compressed, or short s.** (a.) One with more than one part on a single stave. (b.) An abridged score or sketch. **piano s.** A compression of score to two staves for the instruments with two additional staves for the voice, also **vocal s.** The **organ s.** has a 3d stave for the pedal. **supplementary s.** Staves pasted on when the parts are too numerous for the page. 2. *As a verb*, to arrange for instrs., hence **scoring** is instrumentation; **score-reading or playing**, the mental transposition of the different keys and clefs of a full score into one key.

scorren'do, scorrevole (rā'-vō-lē), *I.* Gliding, flowing.

Scotch scale. Vide PENTATONIC.

Scotch catch, or snap. A rhythmic peculiarity in tunes; as the placing of an accented 16th note before a dotted eighth note with a snapping electric effect. It is a characteristic of Scotch music and also of American negro tunes.

scozzese (skōd-zā'-sē), *I.* Scotch. **alla s.** In Scotch style.

scriva (skrē'-vā). Written. **si s.** As written.

scroll. The curved head of violins, etc.

sdegno (sdān'-yō), *I.* Disdain, wrath. **sdegnan'te.** Angry. **sdegno'so.** Disdainful.

sdruciolare (sdroot-chō-lā'-rē), *I.* To slide the fingers along the strings or the keys of an instr., hence the noun **sdruciolamen'to**, and the adjective, **sdruciolato** (ā'-tō).

se (sā), *I.* If, as, etc. **se bisogna** (bē-sōn'-yā). If necessary. **se piace** (pl-ā'-ché). If it please (you).

sea-trumpet. Marine trumpet.

sec (sēk), *F.*, **secco** (sēk'-kō), *I.* Dry, unornamented, cold, sharp. Vide RECITATIVO. **à table sec** (ā tāb'l sēk). Without accompaniment.

seccarara (sēk-kā-rā'-rā), *I.* Neapolitan dance.

sechs (zēkhs). Six. **S.-achteltakt.** 6-8 time. **S.-vierteltakt.** 6-4 time.

Sechs'er, sechstaktiger (tāk-tīkh-ēr). **Satz, G.** A passage or period in 6 measures. **sechstheilig** (tī'-līkh). Six-fold, e. g., in 6 parts.

sechzehn (zēkhs'-tsān), *G.* Sixteen. **S.-tel.** 16th note. **S.-tel-pause** (pow-zē), 16th rest. **S.-flüssig** (fūs-sīkh), 16-ft. pipe.

second(e) (in *F.* sū-kōn(d)), **seconda** or **o** (sā-kōn'-dā), *I.*, **Secunde** (zā-koon'-dē), *G.* 1. *As a noun*, (a) The interval (q. v.) between a tone and the next above or below. (b) Alto voice or part. (c) **secondo**, 2d part or player in a duet. (d) **chord of the second** (**Secund'akkord**). 6-4-2 chord. 2. *As an adjective*, (a) Lower in pitch, as 2d string. (b) Of lower rank or importance, as 2d violin. **seconde dessus**, 2d soprano, **secon'da don'na**, etc. (c) Higher, as the 2d space of a stave. (d) Second in order, as **seconde fois**, subject, etc. **secondan'do**. Following. **secondaire, temps** (tān-sū-kōn-dār), *F.* Weak beat.

sec'ondary. Subordinate (of chords or themes), related (of keys).

sec'tio can'onis, *L.* "The section of the canon." The mathematical division of a string, upon a monochord.

sec'tion. Portion of a composition, variously used as (a) Half a phrase, (b) what is often called a phrase, (c) a group of periods with a distinct completeness. Vide FORM.

sec'ular music. Music that is not sacred.

Secun'de, *G.* Vide SECOND.

secun'dum ar'tem, *L.* According to art or rule.

sedecima (sā-dā'-chē-mā), *I.* and *L.* Sixteenth. 1. Interval. 2. Stop.

Seele (zǎ'-lě), *G.* 1. Soul, feeling. 2. Sound-post. **Seelenamt** (sǎ'-lě-n-ām) or **-mes'se**. Requiem.
seer. Bard or rhapsodist.
segno (sǎn'-yō), *I.* A sign :S:. al s. (return), "to the sign." dal s. (repeat) "from the sign," to the *Fine*.
segue (sǎ'-gwě), *I.* 1. Follows, now follows, as *s. la finale*.—The finale now follows. 2. In a similar manner, to that which precedes. 3. Go on; *s. senza rit.* go on without retarding.
segundo (sě-gwě'n-dō), **seguen'te**, *I.* Following next. **sequenza** (sǎ-gwě'n-tsǎ). A sequence.
seguidilla (sǎ-gwě-dě'l-yǎ), *Sp.* Spanish dance in 3-4 time, usually slow and in minor, with vocal and castanet or guitar accompaniment.
seguite (sě-gwě'-tǎ), *I.* Plural of segue.
seguito (sě-gwě'-tō), *I.* Followed, imitated.
sehnlich (zǎn'-lĭkh), *G.* Longing(ly).
Sehnsucht (zǎn'-zookht), *G.* Desire, longing. **s.-svoll**. Full of longing.
sehnsüchtig (zǎn'-zŭkh-tĭkh). Longingly.
sehr (zǎr), *G.* Very much.
sei (sǎ'ě), *I.* Six.
Seitenbewegung (zeit'-ēn-bě-vǎ-goongk), *G.* "Side-wise," i. e., oblique motion (q. v.). **Seitensatz** (zǎts). A "side-piece"; episode, or second subject.
seizième (sěz-yěm), *F.* Sixteenth.
Sekunde (zě-koon'-dě), *G.* Second.
sekundi(e)ren (dě-rén). To play a second part.
selah (sǎ'-lǎ), *Heb.* A term used perhaps to mark a pause or a place for the priests to blow the trumpets.
sem(e)lography. Notation by signs or notes.
semeiomelodicon (zǎ-mĭ'-ō-mě-lōd'-ĭ-kōn). A device inv. by Fruh, 1820, for aiding beginners; it consists of a series of note-heads which the finger presses, producing the corresponding tone.
semi (sēm'-ĭ), *L.* and *I.* Half. **s. bis-**

croma. 32d note. **semibreve rest**. Whole rest. **s. chorus**. A chorus to be sung by half of the voices.
s. croma. A 16th note. **semidemisemiquaver** (rest). 64th note (or rest). **s. diapa'son**, **diapen'te**, **diates'seron**, **di'tonus** (or **di'tone**). Diminished or minor octave, fifth, fourth, third. **semidi'tas**. The diminution due to a stroke through the time-signature. **semidi'tone**, **semi-fusa**, or **semiquaver**. 16th note. **semigrand**. Small grand piano. **s. min'im(a)**. Quarter note.
semipausa (pǎ'-oo-zǎ). Whole rest.
semiserio (sǎ'-rĭ-ō). Serio-comic. **s. sus'pirium**. Quarter rest. **s. trillo**. Inverted mordent.
sem'itone, *E.*, **semito'nium**, *L.*, **semituono** (sě-mĭ-too-ō'-nō), *I.* A half-tone, smallest interval written.
semito'nium mo'di. The leading note. **s. fic'tum (naturale)**. A chromatic (diatonic) half-tone.
semi-tonique (tō-něk'), *F.* Chromatic.
semplice (sēm'-plĭ-chě), *I.* Simple. **semplicità** (sēm-plě-chĭ-tǎ'). Simplicity. **semplicemen'te**. Plainly, without ornament. **semplicis'simo**. With utmost simplicity.
sempre (sēm'-prě), *I.* Always, continually, throughout.
sen'net. Old *E.* Repeating a note seven times.
sensible (sěn-sě'-bĭ-lě), *I.* Sensitive, expressive. **nota s.** Leading note. **sensibilità** (bě-lĭ-tǎ'). Feeling. **sensibilmen'te**. Expressively.
sensible (in *F.* sǎh-sěbl). Leading note, usually **note s.**
sen'tence. 1. An interlude strain in the Anglican Church service. 2. Short anthem. 3. Passage, or phrase.
sentimen'to, *I.* Feeling, sentiment.
senza (sěn'-tsǎ), *I.* (Without, sometimes followed by the infinitive with or without **di**, as *s. (di) rallentare*, without retarding).
separa'tion. 1. A device for keeping the great organ-stops from speaking. 2. A passing note in a tierce.

sept-chord. Chord of the 7th.

Septdezime (zěpt-dā'-tsě-mě), *G.* A 17th.

septet (sěp-tět'), *E.*, **septet'to**, *I.*,

Septett (zěp-tět'), *G.* Composition for seven voices or instruments.

septième (sět-yēm), *F.*, **Septime** (zěp'-tě-mě), *G.* Interval of a seventh.

Sep'timenakkord. Chord of the seventh.

septimole (mō'-lě), **septio'le**, **septo'le**, **sep'tuplet**, *L.* and *I.* A group of seven equal notes.

septuor (sěp-tū-ōr), *F.* Septet.

sequence (in *F.* sā-kāns), **Sequenz** (zā-kvěnts'), *G.*, **sequenza** (sě-kwěntsā), *I.* 1. The repetition at least three times in succession of a musical pattern, a *melodic* or *harmonic* design, it may proceed chromatically or by whole tones. Vide ROSALIA. 2. A R. C. Church poem (Pro'sa) of the 9th century adopted to the long coda (or sequentia) of vocalising on the vowels of the Hallelujah. In 1568 Pope Pius V. abolished all but these five: Victimae paschali laudes; Veni Sancte Spiritus; Lauda sion Salvatorem; Stabat Mater; Dies irae. These are still in use (vide also the separate titles).

ser'aphine (or -a). An early harmonium.

serenade, *E.*, **sérénade** (sā-rā-nād), *F.*, **serenata** (sā-rě-nā'-tā), *I.*

"Evening music." 1. An open-air concert under the window of the person addressed. 2. An instrumental piece of like character. 3. A dramatic cantata of the 18th cent. 4. A composition in chamber-style of several movements.

sereno (sě-rā'-nō), *I.* Serene.

sérieusement (sā-rī-üz'-mān), *F.* Seriously.

serinette (sūr-I-nět'), *F.* A bird-organ used for training birds to sing tunes.

seringhi (sě-rěn'-gě), *Hin.* Hindu violin.

serio (-a) (sā'-ri-ō), **serio'so**, *I.* Serious, grave.

ser'pent, serpente (sēr-pěn'-tě), **serpento'no**, *I.* 1. Long curved wood-instr. of coarse tone and compass of 2 octaves. It is practically obsolete, having yielded to the tuba. The **serpentcleide** is wooden but much like the ophicleide. The **contraserpent**, descended to Eb. 2. A reed-stop.

ser'vice. The music for a complete set of the solo and chorus numbers used in the Anglican Church ritual for morning and evening prayer and communion: Venite exultemus, Te Deum, Benedicite, Benedictus dominus, Jubilate, Kyrie, Credo, Sanctus, Agnus Dei, Benedictus fui venit, Gloria magnificat, Cantate Domino, Nunc dimittis, Deus misereatur (vide the separate titles).

sesqui (sēs'-kwī), *L.* Latin prefix "a whole, and a half" joined with al'te-ra, ter'za, quar'ta, etc., it expresses a kind of ratio. **sesquialtera** (sēs-kwī-āl'-tě-rā). 1. The ratio of a perfect fifth which includes one and a half to one (3:2). 2. A 2 to 5 rank mixture-stop producing the 3d, 4th, and 5th partials. **sesquino'na.** Lesser, whole tone (ratio 9:10). **s.-oc-ta'va.** Greater whole tone (8:9). **s.-ter'tia.** Perfect 4th (3:4). **s.-quar'ta.** Major 3d (4:5). **s.-quin'ta,** or **s.-tone.** Minor 3d (3:4).

sesto (sēs'-tō), *I.* Interval of a sixth.

sestet (sēs-tět'), *E.*, **sestet'to**, *I.* Sextet.

sestina (sēs-tě'-nā), **sesto'la**, *I.* A sextole.

sette (sět'-tě), *I.* Seven.

settimo (sět'-tī-mō), *I.* Interval of a seventh. **settimo'la.** A septimole.

Setzart (zěts'-ärt), *G.* Style of composition. **Setzkunst** (koonst). Art of composition. **Setzstück.** Crook.

seul(e) (sül), *F.* "Alone," solo.

seventeenth. 1. Two octaves plus a tierce. 2. A tierce-stop.

sev'enth. Vide INTERVAL, CHORD.

severamente (sě-vār-ā-měn'-tě), *I.* Strictly. **severità** (sě-vā-rī-tā'). Exactness, strictness.

sext. 1. Interval of a 6th. 2. Vide HORAE. 3. A compound stop with 2 ranks a 6th apart.

sex'ta, L. Sixth; interval of a 6th.

Sexte (zêx'-tê), G. 1. Sixth. 2. A stop with two ranks.

sexquial'tera. Vide SESQUI.

sextet', E., Sextett', G., sextuor (sêx-tû-ôr), F. A composition for six voice-parts, or instrs. Usually a composition in sonata form for six instruments.

sex'tole, sex'tolet, sex'tuplet, L. A group of six equal notes. The false s. is a double triplet.

sex'tuple measure. Compound double measure.

sex'tus, L. Sixth.

sf Abbr. of Sforzando.

sfogato (sfô-gâ'-tô), I. "Exhaled." A lightly executed note. **soprano s.** A high voice.

sforza (sfôr'-tsâ), I. Force. **sforzan'-do, sforzato (â'-tô).** "Forced," of a particular chord or note to be struck with immediate emphasis. If followed by a softer tone, it is *sfp.*, or *fzp.* **sforzare la voce.** To overstrain the voice. **sforzatamen'te.** Energetically.

sfuggito (sfood-jê'-tô), I. Avoided. Vide CADENCE.

sfumato (sfôo-mâ'-tô), I. Exhausted (of breath).

sgallinacciare (sgâl-ly-nâ-châ'-rê), I. To sing like a rooster (galinaccio).

shade. 1. To place anything near enough to the tip of a pipe to affect its vibration. 2. To observe gradations of force in executing music.

shake. 1. Trill. **double s.** Simultaneous shakes as on sixths or thirds. **passing s.** A short trill. **prepared s.** A shake preceded by introductory notes. **shaked graces.** The beat, backfall, cadent, elevation, and double Relish. Vide GRACE.

shalm. Shawm.

sharp. 1. A character (#) raising the following note a half-tone; if in the signature, raising every note on the line or space it occupies. The double

s. (x) marks an elevation of two half-steps. 2. *As an adj.* (a) Too high in pitch. (b) Augmented or major (of intervals). (c) With sharps in the key-signature. (d) Shrill (of stops). (e) A black piano-digital; also any white digital regarded as a semitone above another. **to sharpen, or sharp.** To raise the pitch a semitone.

shawm. 1. Ancient Hebrew wind-instr., supposed to be of the reed class. 2. An early form of the oboe with double reeds in a mouthpiece; it still persists in the chanter of the bagpipe. 3. Vide CHALUMEAU.

shem inith, Heb. 1. A stringed instr. 2. Species of music. 3. Section.

shepherd's flute. A short flute, blown through a lip-piece at the end.

shift. 1. A change of the left hand's position on the violin, etc. (vide POSITION), **half-shift** being the 2d position, **whole s.** the 3d, the **double s.** the 4th. 2. Any position except the first, hence "on the shift" and shifting.

shiv'aree. Corruption, probably of charivari; a grotesque discordant serenade with an orchestra of tin pans, cat-calls, etc., to bridal couples or to other objects of general ridicule. Philip Hale quotes from Gabriel Peignot's "Histoire morale, civile, politique, et littéraire sur Charivari, depuis son origine vers le iv^e siècle," the exact make-up of such an orchestra for a town of 15,000 or 20,000 inhabitants; "12 copper kettles, 10 saucepans, 4 big boilers, 3 dripping-pans, 12 shovels, and 12 tongs, 12 dish covers for cymbals, 6 frying-pans and pipkins, 4 warming-pans, 8 basins, 6 watering-pots, 10 hand-bells and mule bells, 4 strings of bells, 2 tambourines, 1 gong, 1 or 2 empty casks, 3 cornets-à-bouquins, 3 big hunting horns, 3 little trumpets, 4 clarinets (badly keyed), 2 oboes, ditto, 2 whistles (these will be enough), 1 musette, 4 wretched violins to scrape, 2 hurdygurdies, 1 marine-

- trumpet (if you can find one), 4 rattles, 10 screeching voices, 8 howling voices, 3 sucking pigs, 4 dogs to be well whipped. This is all that is necessary. I can assure you that when all this is vigorously set a-going at the same time, the ear will experience all desirable joy."
- sho'far**. A Heb. trumpet.
- short**. Vide METER, MORDENT, APPOGIATURA, SCORE, SHAKE, OCTAVE.
- shut'ter**. One of the blinds of a swell-box. Vide ORGAN.
- si** (sē), *F.* and *I.* 1. The note or key of B. 2. Vide SOLMISATION. 3. One (cf. French *on*), almost equal to "you," as *si leva*. One lifts, you lift. *si piace*. One pleases, if you please, etc.
- sib'illus**, *L.* A little flute.
- Siciliana** (sē-chē-ll-ā-nā), or **-o**, *I.*, **Sicilienne** (sē-sēl-yēn), *F.* A Sicilian peasant dance of slow pastoral nature in 6-8 or 12-8 time. *alla s.* In Siciliana style.
- side-drum**. Vide DRUM.
- side-beards**. Vide BEARD.
- Sieb** (zēp), *G.* Sound-board.
- sieben** (zē-bēn), *G.* Seven. **S.-pfeife**. Pan's pipes. **S.-klang**. Heptachord. **Siebente** (zē-bēn'-tē). Seventh. **Siebenzehnte** (zē-bēn-tsān-tē), *G.* Seventeenth.
- Siegesgesang** (zēkh'-ēs-gē-zāng), or **Siegeallied** (lēt), *G.* Triumphal song. **Sieges marsch**. A triumphal march.
- si(e)flöte** (zēf'-flā-tē), *G.* A 1 or 2 ft. stop of the Hohlflute species.
- siffler** (stf-flā), *F.* To whistle. **siffler** (stf-flā). 1. A whistle. **s. de pan**. (pān). Pan's pipes. **s. diapa'son**. 1. Pitchpipe. 2. A cat-call.
- Signalhorn** (zēkh-nāl'-hōrn), *G.* A bugle. **Signalist** (lēst). Trumpeter.
- sign, musical**. One of the numerous devices for expressing music visually. Vide chart, SIGNS AND SYMBOLS.
- signatur** (zēkh'-nā-toor), pl. **-en**, *G.*, **sig'nature**, *E.* 1. The tabulation at the beginning of a composition section or stave, showing (a) the key of the piece (*key-signature*), with such tones as are to be sharpened or flattened unless otherwise marked. (b) The governing time or rhythm (*time-signature*). 2. In Germany a figured-bass sign.
- signe** (sēn'-yŭ), *F.* Sign, as **s. accidental**. An accidental. **s. de silence** (dŭ sē-lāns). 1. A rest. 2. Vide SEGNO.
- sig'net**. Sennet.
- sig'num**, *L.* Sign.
- siguidilla** (sē-gwē-dēl'-yā), *Sp.* Seguidilla.
- Silbendehnung** (zēl'-bēn-dā-noongk), *G.* Singing a syllable to more than one note.
- silence** (sē-lāns), *F.*, **silenzio** (sē-lēn'-tsŭ-ō), *I.* A rest.
- sillet** (sē-yā), *F.* Nut. **petit s.** The nut at the neck of violins, etc. **grand s.** That at the tailpiece.
- silver trumpet**. Chatsoteroth. Many instrs. and strings are made of silver.
- sim'icon**, *Gr.* 35-stringed harp.
- sim'ilar**. Vide MOTION.
- simile** (sēm'-y-lē), *I.*, **simil'iter**, *L.* Similarly. An indication that a certain manner of pedalling or playing is to be continued till otherwise indicated.
- simp'la, low**, *L.* Quarter note.
- simple**, *E.* (in *F.* sān-pl). 1. Not compound (of intervals). Vide COUNTERPOINT, IMITATION, RHYTHM, etc. 2. Plain, easy. 3. Without valves. **simplement** (sān-plŭ-mān). Simply.
- sin** (sŭn), *I.* As far as. Vide SINO. **sin al**. As far as the.
- sincopa** (sŭn'-kō-pā), or **-e**, *I.* Sincopation.
- sinfonia** (sŭn-fō-nē'-ā), *I.*, **Sinfonie** (in *G.* zēn-fō-nē'; in *F.* sān-fō-nē). 1. Symphony. 2. In early operas, overture. **s. pittor'ica**. Descriptive symphony. **s. concertan'te, concerta'ta, concertate** (tā'-tē). Concerto for many instrs., a concerto symphony. **s. da cam'era**. Chamber quartet.
- singen** (zŭng'-ēn), *G.* To sing, to chant. **Singakademie** (ā-kā-dē-mē'), **-anstalt** or **-verein**. Vocal society.
- Singart** (zŭng'-ärt). Vocal art. **S. chor**. Choir.

THE MUSICAL GUIDE

SIGNS AND SYMBOLS

(See also GRACES and NOTATION,)

NUMERALS AND ACCENTS.

1, 2, 3, etc. See CHORD, METRONOME, FINGERING, TEMPO and REST.

8, 8va. See OTTAVA.

2', 4', 8', 16'. See FOOT.

①, ②, etc. See HARMONIUM.

$\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, etc. See TEMPO.

 or  } See TRIPLET, QUARTOLE, etc.

a', A', b'', B'', etc.

a¹, b², a³, C₁, C₂, etc. } See PITCH.

a, ā, etc.

4-tette, 5-tette, etc. Quartette, Quintette, etc.

1-ma, 2-da, etc. Prima (Seconda, etc.) volta.

Man. 1. The Great Organ.

Man. 2. The Choir Organ.

♭, ♯, etc. } See CHORD.
I, II, II^o, VII^o, etc. }

O. 1. Open string. 2. See HARMONIC.
3. Tasto solo. 4. The heel, in organ-playing. See below.

DOTS, COMMAS, CURVES, LINES, ETC.

• See DOT and NOTATION.

• Staccato.

... Slightly staccato.

..... Slightly staccato and marcato.

! ! Very staccato. Martellato.

— Forte tenuto.

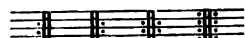
— Placed under notes sung to one or syllable; in Tonic Sol-fa, placed under the letters.

⤿ Fermate.

÷ or // Abbreviation indicating a repetition of the figure preceding, or of the previous measure(s) or part of a measure.

• S. ♯ Presa.

♯ ♯ ⊕ ♯ Segno.

 Repeat.

× or + Thumb (pfte.-music).

♯ ♯ Sharp, Flat, Natural,

× Double-sharp.

° or // or ∨ ∨ Breathing-place.

— Tenuto. Pesante.

— Mezzo legato.

— Bind. Slur. Tie.

≡ Sign of a measure where no bar is required.

> ^ v < 1. Forte-piano (*fp*). 2. Rinforzando. 3. Sforzato (*sf*).

^ v or o ^ or ∨ v Heel and toe; in organ-playing placed above the notes for the right foot; below, for the left.

^ ∨ ^ Slide the toe to the next note.

∨ — ^ Change toes on the same note.

∨ ∨ 1. Up-bow. 2. Breathing place.

^ Down-bow in 'cello music.

□ □ Down-bow on the violin.

□ □ 1. In organ music, alternately heel and toe of the same foot.
2. Bind.

DICTIONARY OF TERMS

[Notes thus connected are to be played with the same finger or hand; or to be sung <i>divisi</i> .	w w or v Direct.
[Pesante.	w Inverted Mordent.
{ Brace.	w Mordent.
— or — Notes so connected are to be played with the same hand, or continue a melody or a resolution from one staff to another.	w etc. Trill.
~~~~~ Sign of the continuation of a TRILL (q.v.) or of ALL' OTTAVA (q.v.).	$\infty$ Turn.
Arpeggio. A chord preceded by this mark is to be played broken.	* $\oplus$ + Release damper-pedal.
	or   A recent improved sign marking exactly the points where the pedal is to be pressed and released.
	$\text{b}$ Thumb-position on the 'cello.
	$\text{>}$ Crescendo.
	$\text{<}$ Diminuendo.

## NOTES, RESTS, AND SIGNATURES.

BREVE.		WHOLE.		HALF.		QUARTER.	
Note.	or	Rest.	Note.	Rest.	Note.	Rest.	or
			Below the 4th line.		Above or upon the 3rd line.		Turns to the right.
EIGHTH.		SIXTEENTH.		THIRTY-SECOND.		Rests of more than one measure.	
Note.	Rest.	Note.	Rest.	Note.	Rest.	Two.	Three. Four. Four. Six.
	Turns to the left.	Like tail of the note.		Like tail of the note.			

KEY SIGNATURES.—Capital letters indicate Major keys; small letters, the relative Minor keys which use the same signatures. White notes indicate the tonics of Major keys; black notes, the tonics of Minor keys.

C	G	D	A	E	B	F sharp	C sharp
a	e	b	f sharp	c sharp	g sharp	d sharp	a sharp
F	B flat	E flat	A flat	D flat	G flat	C flat	
d	g	c	f	b flat	e flat	a flat	

**singbar** (zǐng'-bār). Singable. **sing-end** (zǐng'-ēnt). Cantabile. **Sing** (e)-**tanz** (tānts). Dance-song. **Sing-fuge**. Vocal fugue. **Singmärchen** (mār'-khēn). A ballad. **Singma-ni(e)ren** (mā-nē'-rēn). Vocal embellishment. **Singschauspiel** (show-shpēl). Drama with songs. **Sing-schule** (shoo-lē). Vocal school or method. **Singspiel** (shpēl). 1. The original form of German opera in the 18th cent. Simple tunes were given to peasants, etc., florid songs to the aristocracy. (Vide J. A. HILLER in the B. D.) **Singstimme**. Voice, vocal part. **Singstück**, **Singweise**. Air, melody.

**singhiozzando** (sīn-gī-ōd-zān'-dō), *I.* Sobbing.

**single-action**. Vide **HARP**.

**single-chant**. A simple melody to one verse of a psalm.

**sinistra** (sē-nī-ās'-trā), *Sp.*, **sinistra** (sīn'-īs-trā), *L.* (in *I.* sē-nēs'-trā). Left (hand). **colla sinistra** (*mano*). With the left hand. **sinistrae**, *L.* Vide **TIBIA**.

**sink'apace**. A five-step dance. Cin-quepace.

**sino** (sē'nō), *I.* To, as far as; usually **sin'al**.

**si'ren**, *E.*, **Sirene** (zē-rā'-nē), *G.*, **sirène** (sē-rēn'), *F.* 1. A mythological being whose vocal powers captivated the human beings on whom she preyed; hence, a prima donna. 2. An instr. for counting vibrations.

**Sir Roger de Coverley**. An imaginary gentleman of the old school described by Addison; hence an English country-dance in 9-4 time.

**sirventes** (sēr-vānt), *F.* Troubadour songs of homage.

**sistema** (sēs-tā'-mā), *I.* Staff.

**Sister** (zēs-tēr), *G.* Old 7-stringed guitar.

**sis'trum**, *L.* An ancient inst., consisting of an iron frame with a number of movable rings; when shaken or struck it sounded.

**sit'ar**. Hindu guitar.

**sito'le**. Citole.

**Sitz** (zīts), *G.* Position, place.

**six** (in *F.* sēs). Six. Vide **METER**; 6-8 time, that in which there are six-eighth notes, the accent resting on the first and fourth. **six pour quatre** (poor kātr). Sextuplet.

**sixte** (sēkst), **sixième** (sēz-yēm), *F.* A sixth.

**sixteenth note**. A semiquaver; one-fourth of a quarter note. **sixteenth rest**. A pause of equal duration.

**sixth**. 1. An interval (q. v.). 2. A chord. **chord of the s.** or **s. chord**. The first inversion of a chord (q. v.), chord of the **added s.** (*de la s. ajoutée*). Subdominant triad, with sixth added as f-a-c-d. Vide **ALTERED**. **little sharp s.** The 2d inversion of the seventh on the second degree. **extreme s.** Vide **EXTREME** and **ALTERED**. **six-four**, **six-five**, etc. Vide **CHORD**.

**sixtine** (sēx-tēn'), *F.* Sextuplet.

**sixty-fourth** (**note**). A hemidemi-semiquaver. **s. rest**. A pause of equal duration.

**Skalde** (skāl'-dē), *G.* Vide **SCALD**.

**skim'mington**. A shivaree described in Hardy's novel "The Mayor of Casterbridge."

**skip**. A progression exceeding a whole step.

**Skizze** (skīts'-zē), *G.* Sketch, a short piece.

**slancio** (slān'-chō), *I.* Vehemence.

**slargando** (slār-gān'-dō), **slargan-do si**, *I.* Enlarging, gradually slower.

**slentan'to**, *I.* Becoming slower.

**slide**. 1. A movable tube in the shape of a U, used in the **slide-trumpet**, **slide-horn**, and the **trombone** (q. v.). 2. A grace of two or more notes moving diatonically. 3. A portamento. 4. A sliding lath strip which cuts off a rank of pipes from the wind, also **slider**. 5. **tuning-s.** A sliding pitch-pipe sounding thirteen semitones. **sliding-relish**. 6. An old grace, a slide (2).

**slo'gan**. Highland war-cry or rallying word.

**slur.** 1. A curved line above or beneath two or more notes, which are, (a) to be played legato, (b) to be sung to one syllable, hence **slurred** as opposed to *syllabic* melody.

**small octave.** Vide **PITCH**.

**smaniante** (smä-ni-än'-të), **smaniato** (ä'-tö), **smanio'so**, *I.* Frantic.

**sminuendo** (smë-noo-ën'-dö). Diminishing. **siminnito** (smë-noo-ë'-tö). Softer.

**smoran'do**, *I.* Dying away.

**smorfioso** (smör-ft-ö'-zö), *I.* Affected.

**smorz.** Abbr. of **smorzando** (smör-tsän'-dö), *I.* Dying away. Extinguished.

**snap.** Vide **SCOTCH**.

**snare-drum.** Side-drum. Vide **DRUM**.

**snuff-box.** 1. A musical box combined with a snuff-box. 2. A famous waltz written for it.

**soave** (sö-ä'-vë), **soavemen'te**, *I.* Suave(ly), sweet(ly).

**sobb.** Damping (on the lute).

**sock'et.** The round joint which holds the mouthpiece of a clarinet.

**soggetto** (söd-jët'-tö), *I.* Subject, theme, motive. **s. invariato** (ä'-tö). The invariable subject. **s. variato** (vä-r-ä'-tö), *I.* Variable subject of a counterpoint.

**sognando** (sön-yän'-dö), *I.* Dreamy.

**sol.** Tonic Sol-fa, for Sol.

**sol** (söl). 1. Vide **SOLMISATION**. 2. The note G in France and Italy.

**sola** (sö'-lä), *I.* Alone, solo.

**solem'nis**, *L.* Solemn.

**solenne** (sö-lën'-në), **solennemen'te**, *I.* Solemn(ly). **solemnità** (i-tä'). Solemnity.

**solfa** (söl-fä'), *I.* 1. Gamut; scale. 2. A bâton. 3. Time, a *bat'tere la s.*, to beat time.

**solfa**, *E.* 1. Solmisation (q. v.). 2. Solfeggio. 3. To sing in solmisation or solfeggio. 4. Vide **TONIC SOL-FA**.

**solfège** (sül-fëzh), *F.*, **solfeggio** (söl-fëd'-jö), *I.* Exercise for the voice in solmisation or on one syllable. **solfeggiare** (söl-fëd-jä'-rë), *I.*, **solfeg-gi(e)ren** (zöl-fëd-jë'-rën), *G.*, **sol-**

**fier** (sül-ft-ä), *F.* To sing a solfeggio.

**solì** (sö-lë), *I.* 1. Plural of solo. 2. A passage played by one performer to each part.

**sol'id.** Of a chord not *broken* (q. v.).

**so'list.** Soloist, solo-player.

**solito** (sö-lë'-tö), *I.* Usual. **al s.** As usual.

**sollecito** (söl-lä'-chë'-tö), *I.* Careful, exact.

**solmisation.** "The singing of the syllables *do, re, sol, mi*, etc." A venerable method of teaching and singing scales and intervals ascribed to Guido D'Arezzo (or Aretinus). It is a convenient crutch for those who are not going far; but must soon be discarded.

Greek music (Vide **MODES**) divided the complete scale into groups of four consecutive degrees or *tetrachords*. Guido or a disciple divided it into groups of six degrees, or *hexachords*. It happened that the initial syllables of the six phrases of a certain familiar hymn to St. John formed the ascending scale of one of these hexachords (the one called *naturale*). The device was hit upon (as an aid for weak memories) of using these syllables as names of the notes; hence the notes of this hexachord began to be called *ut, re, mi, fa, sol, la*. (The hymn ran as follows: "*Ut queant laxis, Resonare fibris Mira gestorum Famuli tuorum Solve polluti Labii reatum, Sancte Johannes.*") It was later found convenient to use these syllables for other hexachords, the *ut* being movable. A crude form of modulation was developed called *mutation*. When the modern scale came into play early in the 17th cent. it brought into use the heptachord or scale of seven degrees. A new syllable *si* was therefore devised and the so-called *Aretinian syllables*, used for singing in all the keys; *ut*, being always the tonic, *sol*, the dominant, etc. The syllables have persisted for primary use and for vocal

exercises ever since. In many countries they have been since used as the definite names of the notes of the scale of C, except that the syllable *do* (being more easily sung) has displaced *ut* except in France, since its first use (perhaps by Bononcini), in 1673. This is the only change that has been accepted among the many that have been advocated, such as the *bocedisation*, or *bodisation* (bo, ce, di, ga, lo, ma, ni) of Waelraut, 1550 (Pedro d'Urenna in 1620 proposing *hi* for *si*), and the *bebisation*, or *labecidation* (la, be, ce, de, me, fe, ge)—satirically called *labisation*—of Hitzler in 1628. The *damenisation* (da, me, ni, po, tu, la, be) of Graun, 1750, was not for solmisation but for use in place of words in vocalising.

**solo** (sō'-lō), *I.* 1. As adjective, "alone." 2. A passage or composition for a single voice or instr. **violino solo** may mean either "violin only"; or the solo (i. e., leading) vln. **solo-organ**. A manual of the organ (q. v.). **solo pitch**. A scordature (q. v.) used by a soloist. **solo quartet**. A group of four soloists; a composition for such a group; a solo with 3-part accompaniment. **solo-stop**. Vide *strop*. The word is used in compounds of various languages, as **Solo-singer**, *G.* Solo-singer, etc. **solomanie** (sō-lō-mā-nē'). A Turkish flute, without reed.

**sombrer** (sōh-brā), *F.* To give a sombre, veiled tone.

**somma** (sōm'-mā), *I.* Greatest, highest, extreme.

**Sommer'ophone**. A bombardon-like instr. inv. by Sommer of Weimar, 1843 (also called *euphonium*, *euphonic horn*).

**son** (sōh), *F.*, **son** (sōh), *Sp.* Sound. **s. harmonique** (sō-nār-mō-nēk). Harmonic.

**sonabile** (sō-nā'-bī-lē), **sonante** (nān'-tē), *I.* Sounding, sonorous.

**sonare** (sō-nā'-rē), *I.* To sound; to ring; to play. **s. alla mente**. To improvise.

**sonata** (sō-nā'-tā), *I.*, **Sonate** (in *F.* sō-

nāt, in *G.* zō-nā'-tē). Music "sounded or played" as opposed to music sung (*cantata*). Originally any instrumental piece, as **s. da chiesa**. For church. **s. da camera**. For the salon. Later the term was applied to a group of three to five dance-tunes of varied rhythms. The treatment came to be less and less lyrical and more and more thematic (q. v.). Such were Bach's organ and violin sonatas. The very human Haydn added a lyric interest as contrast in the form both of counter-themes to the principal theme and of separate movements of melodious character. Mozart made no formal change but added more human interest and warmth. The sonata now consisted of 3 or 4 movements; first an allegro written on what is confusedly called the sonata-form (the editor suggests "sonata-formula" (q. v.) as a substitute term for describing the structure of this one movement, retaining the word "sonata-form" for the entire group of movements); second, a slow movement; third a minuet; fourth, a rondo, or finale on the same formula as the first movement. Beethoven substituted for the minuet a light and witty scherzo (q. v.); other composers have made other substitutions. This general group of varied movements and moods is applied to many forms, notably the symphony, the classic overture, the concerto, the string quartet, and chamber-music generally, which are hence said to be "in sonata-form." The **sonata-formula**, **sonata-piece**, or **Sonatasatz** (zāts), the structure of the first movement, marks the highest period of classic formalism. It is described under *Form* (q. v.). The word is qualified in many ways as *grand*, a highly elaborate form, *double*, for two solo instrs. A short easy composition with few movements and little development is called **sonatina** (sōn-ā-tē'-nā). **sonatill'a**, *I.*, **Sonatine** (zō-nā-tē'-nē), *G.*

**sonatore** (to'-rě), feminine **sonatrice** (trě'-chě), *I.* A man (or woman) instrumentalist.

.. **sonevole** (sō-nā'-vo-lě), *I.* Resounding.

**sonetto** (sō-nět'-tō), *I.* A composition based on a poetic sonnet.

**song**, 1. A melody for voice. 2. Lyric piece for any instr.

**song-form**. A structure of 3 chief sections, (a) a first theme, (b) a contrasting second theme, (c) a return of the first theme. In poems of many stanzas, the same air is commonly used for all the stanzas regardless of changed language and emphasis. This *strophic* treatment is discarded by more conscientious composers for a treatment in which each stanza is individually set to music with intelligent deference to its meaning. This is the *through-composed* or *durchkomponiert* (doorkh-kôm-pō-něrt') style.

**song without words**. A lyric instrumental piece.

**sonnante** (sōn-nānt), *F.* A scale of hanging steel bars struck with a hammer.

**sonner** (sūn-nā), *F.* To sound. **s. le tambour** (lū tām-boor). To sound the drum, used of a jarring G string in the 'cello.

**sonnerie** (sūn-rě), *F.* 1. Chime. 2. Military call.

**sono** (sō'-nō), *I.* Sound, tone.

**sonomètre** (sō-nō-mětr), *F.*, **sonometer**. 1. A monochord inv. by Loulis to aid piano-tuners. 2. A sounding-board with two strings for acoustic experiments.

**sonore** (sō-nōr), *F.*, **sonoro** (sō-nō'-rō), *I.*, **sonoramen'te**. Sonorous (ly). **sonoridad** (sō-nō-rī-dādh'), *Sp.*, **sonorità** (sō-nō-rī-tā'), *I.*, **sonorité** (sō-nō-rī-tā), *F.* Sonority.

**sonorophone**. A form of bombardon.

**sonorous** (sō-nō'-rous). Capable of musical sound; sounding.

**so'us**, *I.* Sound, tone.

**so'pra**, *I.* Over, above, upon, before.

come **s.** As above. **dí s.** Above. **s. u'na cor'da**. On one string. **par'te di s.** Higher part. **s. dominante**. The dominant. **s. quinta**. Upper dominant. **s. to'nica**. Supertonic.

**soprano** (sō-prā'-nō), *I.* (pl. -i), **Sopran** (zō-prān'), *G.* 1. The highest kind of human voice, differing from the alto in lying chiefly in the "head-register"; this voice is typically a woman's voice, but is also found in boys. It occurs naturally in some men (called *falsetti*, *alti naturali*, or *tenorini*), but was obtained artificially in others (called *evirati*, *castrati*), particularly in the last century when the eunuch "artificial" sopranos achieved marvellous power and agility. The soprano voice has an average range from c'-a'' (Vide *PITCH*), the tones from f' up being head-tones. The voice occasionally reaches lower, and often higher than this normal range, c''', being not unusual. A voice that reaches f''' or g''' is phenomenal (Agujari sang c''' three octaves above mid-C). (Vide also **mezzo-soprano**.) Soprano voices are divided into the more powerful or *dramatic* (*drammatico*), and the flexible, and light or *lyric* (*leggiere* (lěd-jā'-rō) or *léger* (lā-zhā)). 2. The part sung by the highest voice or the highest instrument. 3. The instr. which is the *highest* of its class (sometimes an extra high instr. is called **sopranino**). 4. The possessor of a soprano voice. **soprana chorda** (kōr-dā). The E string of a violin. **sopran'ist**. A male soprano. **soprano clef**. The C clef on the first line of the staff; sometimes used of the G clef.

**sordo** (sōr-dō), *I.* Muffled, veiled tone. **sordamen'te**. Soft(ly).

**sordellina** (lě'-nā), *I.* A small 4-piped bagpipe.

**sor'dine**, *E.*, **Sordino** (sōr-dě'-nō, pl. -i, German pl. -en), *I.* 1. A small tone-softening device, damper or mute to set against piano-strings, in the

- mouth of a trumpet, or, on the bridge of a violin. 2. A kit. **con s.** In piano-playing "use the soft pedal"; in playing violin, horn, etc., "use the mute." **senza** (sén'-tsä), **s.** or **s. levato** (lě-vä'-tō). "Remove the mute or damper."
- sordo'no**, *I.*, **sordone** (sôr-dün), *F.*, **Sordun** (zôr-doon'), *G.* 1. Obs. bombard of 5 sizes, and 12 ventages. 2. An old stop. 3. In *G.* a trumpet-mute.
- sorgfältig** (zôrk'h'-fêl-tikh), *G.* Careful(ly).
- sortita** (sôr-tě'-tă), *I.* 1. Entrance aria. 2. Voluntary for close of service.
- sospensione** (st-ô'-nê), *I.* Suspension.
- sospensivamente**. Doubtfully.
- sospiran'do**, **sospirante** (rân'-tê), **sospirevole** (râ'-vô-lê), **sospiro'so**, *I.* 1. Sighing, doleful. 2. A sobbing catch in the breath.
- sostenen'do**, **sostenen'te**, *I.* Sustaining the tone.
- sostenuto** (sôs-tê-noo'-tō), *I.* 1. Sustained, prolonged, retarded. 2. Gradually retarded. 3. Andante.
- sostinen'te**, *I.* Used of instrs. with special device for sustaining tones.
- sotto** (sôt'-tō), *I.* Under, below. **s. voce** (vô'-chê). In an undertone. **s. dominante'te**. Sub-dominant.
- soubass** (soo-bäs), *F.* Sub-bass.
- souffarah**. Oriental reedless wind-instrs. in general.
- soum**. Burmese harp.
- soufflerie** (soof-flê-rê), *F.* The bellows action. **soufflet** (soof-flâ). Bellows. **souffleur** (soof-flâ). To blow. **souffleur** (flûr), fem. **souffleuse** (flûz). 1. Organ-blower. 2. Prompter.
- sound**. Vide ACOUSTICS.
- sound-board**, **sounding-board**. 1. A thin resonant board which by sympathetic vibrations enlarges, enriches and prolongs the tone of the strings stretched across it (as in pianos, the belly of violins, etc.). 2. The cover of the wind-chest, **sound-body** or **box**, a resonance box; **s. bow**, the rim of a bell; **s. hole**, a hole in the resonance box to give communication from the resonance chamber to the air. **s. post**. Vide VIOLIN. **s. register**. A sound-recorder inv. in Paris, 1858. **s. waves**. The alternate condensation and rarefaction of air in vibration (q. v.).
- souppape** (soo-păp), *F.* Valve.
- soupir** (soo-pêr), *F.* A quarter rest. **demi-s.** 8th rest. **quart de s.** 16th rest. **huitième** (or **demi quart**) **de s.** 32d rest. **seizième**. 64th rest.
- sourdeline** (soor-dê-lên), *F.* Sordelina.
- sourdement** (soord-măn), *F.* In a subdued manner.
- sourdine** (soor-dên), *F.* 1. Sordino. 2. A soft harmonium-stop. 3. Céleste pedal. 4. An old spinet.
- sous** (soo), *F.* Under, below. **s.-chantre** (shăntr). Subcantor. **s.-dominante**. Sub-dominant. **s.-médiante**. Sub-mediante. **s.-tonique**. Leading note.
- soutenir** (soo-tê-nêr), *F.* To sustain.
- souvenir** (soo-vê-nêr), *F.* Reminiscence.
- Sp.** Abbr. of Spitz.
- space**. The interval between 2 lines of the staff, or between 2 ledger lines.
- spagnuola** (spân-yoo-ô'-lă), *I.* The guitar.
- spalla** (spăl'-lă), *I.* Vide VIOL.
- spanisch** (spân-ish), *G.*, **spagnolesco** (spân-yô-lês'-kô), *I.* Spanish. **spanischer Reiter** (rî'-ter), *G.* Tones made by *running*. **spanisches Kreuz** (kroits), *G.* Double sharp.
- sparta**, **spartita** (spăr-tê'-tă), or **-o**, *I.*, **Sparte** (spăr'-tê), *G.* Partitura.
- spartire** (tê'-rê), *I.* To score; particularly to rescore an old work.
- spassapensiero** (pên-sî-ă'-rô), *I.* Jew's harp.
- spasshaft** (späs'-häft), *G.* Sportive(ly). **S.-tigkeit** (tikh-kit). Sportiveness, playfulness.
- spatium**, *L.*, **spazio** (spä'-tsî-ô), *I.* A space.
- species**. Kind. Vide COUNTER-POINT.
- Sperrventil**, *G.* Vide VENTIL 2.
- spezzato** (spêd-ză'-tô), *I.* Divided.

- spianato** (spī-ā-nā'-tō). 1. Legato. 2. Calm.
- spiccato** (spik-kā'-tō), *I.* Separated. pointed. *Vide* bow.
- Spiel** (shpēl), *G.* Playing; style of playing. **S.-art.** 1. Style of performance. 2. Touch. **s.-bar.** Playable. **S.-leute** (loi-tē). 1. The drummer and fifers of a band. 2. Strolling players. **S.-manieren** (mā-nē'-rēn). Ornaments, graces. **S.-oper.** Light opera. **S.-tenor,** etc. Light opera tenor, etc.
- Spillflöte**, *G.* Spitzflöte.
- spina** (spē'-nā), *L.* "Thorn," jack; quill of a spinet (q. v.).
- Spin del flöte**, *G.* Spitzflöte.
- spinet** (spīn'-ēt or spī-nēt'), *E.*, **Spinett** (spī-nēt'), *G.*, **spinet'ta**, *I.* Obsolete and small square form of harpsichord, originally called the couched harp, later called **spinet**, from its quills, or **spinæ**.
- spirito** (spē'-rī-tō), *I.* Spirit, energy.
- spiritoso**, **spirito'so**, **spiritosamente**. Spirited(ly).
- spirituale** (spē-rī-too-ā'-lē), *I.*, **spirital** (spīr-i-too-ēl'), *F.* Spiritual.
- spis si gravis simi**, *L.* Hypatoides—the deep sounds of the Greek system.
- spis'sus**, *L.* "Thick;" full (of intervals).
- Spitz** (shpīts), *G.* Point (of bow); toe (of foot). **S.-flöte** (flā-tē). A soft stop with pointed pipes. **S.-quint.** Its quint. **S.-harfe** (hār'-fē). Pointed harp. A small harp with strings on each side of its sounding-board.
- spondan'lium**. Greek hymn with flute.
- spread**. Open.
- springing bow**. *Vide* bow.
- spressione** (i-ō'-nē), *I.* Expression.
- Sprung** (sproongk), *G.* A skip. **s. weise** (vī-zē). By skip.
- square**. *Vide* ORGAN. **square B.** *Vide* B. **square piano.** *Vide* PIANO.
- squill'la**, *I.* A little bell. **squillan'te.** Tinkling.
- srou'tis**. The 22 degrees of the Hindu scale.
- sta** (stā), *I.* "Let it stand;" i. e., to be played just as it stands.
- Stab'at Ma'ter Do'loro'sa**, *L.* "The grieving Mother stood," a hymn on the Crucifixion, written by Jacoponus, 14th cent. *Vide* SEQUENCE.
- stabile** (stā'-bl-lē), *I.* Firm.
- stac.** Abbr. of Staccato.
- staccare** (stāk-kā'-rē), *I.* To play staccato.
- staccato** (stāk-kā'-tō), *I.* "Detached," used of short, non-legato notes or a touch which leaves the key or string immediately. This crispness is marked over the notes by round dots called **staccato marks**; it may be modified by a slur over the dots, or emphasised by small wedge-like dots. **staccatis simo.** As staccato as possible.
- Stadt** (shstä), *G.* Town, city; used of a salaried municipal musician, as **S.-musikns**, **-pfeifer**, etc.
- staff**, **stave**. The five horizontal parallel lines on, between, above and below which the notes are placed, the pitch of the note being determined by the key-signature and the clef, from which the **s.** takes its name. The usual arrangement is a **bass s.** (with F clef) under a **treble s.** (with G clef); they form a continuous notation except for the middle C, which is sometimes given a line, making the 11-line or **great s.** **s. notation** is opp. to alphabetical notation. The **Gregorian s.** had 4 lines.
- Stahlharmo'nika** (shstä), *G.* Steel bars played (a) with a bow, inv. by Nobe, 1796, (b) with a hammer; more commonly **Stahlspiel** (shstä-shpēl).
- Stamentienpfeife** (shstä-mēn'-ti-ēn-pfī'-fē), *G.* *Vide* SCHWEGEL.
- Stamm** (shstä), *G.* Stem, trunk. **S.-akkord.** A chord in root position, unaltered and uninverted. **S.-ton.** Natural tone. **S.-tonleiter.** Key of C major.
- stampita** (stäm-pē'-tā), *I.* A song.
- Ständchen** (shstänt'-khēn), *G.* Serenade.
- Standhaftigkeit** (shstänt'-häf-tīkh-kīt), *G.* Firmness.
- stanghetta** (stän-gēt'-tā), *I.* A bar.

**staple.** The tube which holds the oboe's reed.

**stark** (shtärk), *G.* Strong, loud. **stärker** (shtär'-kär). Louder.

**stave.** Staff.

**steam-organ.** Calliope.

**stec'ca**, *I.* A choked and strained tone-production.

**Stecher** (stëkh'-ër), *G.* Sticker. Vide ORGAN.

**Step** (stähk), *G.* Bridge.

**Stellung** (shtël'-loongk), *G.* Position.

**stem.** The thin stroke attached to the head of a note.

**stentan'do**, *I.* Retarding. **stentato** (tä'-tö). Slow and forced.

**step.** A progression to the adjoining note or tone, hence **whole-step**, and **half-step** or **chromatic-step**; a **diatonic-step** is a progression to the next note of the key.

**sterbend** (shtër'-bënt), *G.* Dying away. **Sterbelied** (shtër'-bë-lët). Death-song.

**teso** (stä'-sö), *I.* Extended, prolonged, slow.

**tes'so**, *I.* The same. **s. tempo.** Same time.

**sthénocire** (stā-nō-sër), *F.* A finger-strengthenener.

**stibbacchiato** (stīb-bāk-kī-ä'-tö), *I.* Retarded.

**sticca'do**, **sticcato** (stīk-kä'-tö), *I.* Xylophone.

**stick'er.** Vide ORGAN.

**Stiefel** (shtë'-fël), *G.* Boot (of a pipe).

**Stiel** (shtël), *G.* 1. Stem. 2. Neck.

**Stift** (shtift), *G.* Jack (of violin).

**Stil** (shtël), *G.*, **stile** (stë'-lë), **stilo** (stë'-lō), *I.*, **sti'lus**, *L.* Style. **s. rigoro'so**, or **osservato** (vā'-tö).

Strict style. **s. rappresentativo** (të'-vō). Vide OPERA.

**still** (shtil), *G.* Calm, quietly. **S.-gedakt.** A stopped diapason.

**Stimme** (shtīm'-më), pl. **-en**, *G.* 1. The voice. 2. Part. **mit der S.** Colla parte. 3. Organ-stop. 4. Sound-post. **Stimmensatz.** Vocal attack. **Stimm'bänder** (bënt-ër). Vocal cords. **S.-bildung.** Voice-building. **S.-bruch** (brookh). Change

of voice. Vide MUTATION. **S.-buch.** Part-book. **Stimmer.** Tuner; drone.

**stimmen.** To tune, or voice.

**Stimmflöte**, or **-pfeife.** Pitch-pipe.

**S.-führer.** Chorus-leader. **S.-mit-**

**tel.** Vocal capacity. **S.-ritze** (rit-

**zë).** Glottis. **S.-holz** (hölts), or

**-hölzchen** (hëlt's'-khën), or **-stock.**

Sound-post; wrestplank. **S.-werk-**

**zeuge** (vërk'-tsoi-khë). Vocal or-

gans. **S.-führung** (fu-roongk).

Part-progression. **S.-gabel** (gä-bël).

Tuning-fork. **S.-hammer** (häm-mër).

Tuning-hammer. **S.-horn.** Tuning-

cone. **S.-keil.** Tuning-wedge. **S.-**

**krucke.** Tuning-wire. **S.-zange.**

Tuning-tongs. **S.-umfang**, **S.-weite**

(vi-të). Compass.

**Stimmung** (shtīm'-moongk), *G.* 1.

Tune. 2. Accordature. 3. Pitch.

4. Mood. **S. halten.** To keep the

key. **S.-bild.** Tone-picture.

**stinguendo** (stīn-gwën'-dō), *I.* Dying away.

**stiracchiato** (stë-rāk-kī-ä'-tö), **stirato** (stë-rä'-tö), *I.* Retarded.

**sti'va**, *L.* Neuma.

**Stock** (shtök), *G.* Bundle of 30 strings.

**S.-fagott.** Rackett. **S.-flöte.** 1.

Bamboo flute. 2. A flute in a walk-

ing-stick. **Stöckchen** (shtëk'-khën).

Heel (of violin, etc.).

**Stollen** (shtöl'-lën), *G.*, pl. Vide

STROPHE.

**stolz** (shtölts), *G.* Proud.

**stonante** (nān'-të), *I.* Dissonant.

**stone-harmon'ica.** Lapideon.

**stop.** 1. Loosely used for (a) draw-

knob and stop-knob and draw-stop,

which only carry the label and, by

admitting wind, bring into play the

stop proper. (b) A mechanical stop,

which does not sound or speak, but

acts as a coupler, a bell-signal, a

tremulant, etc. Strictly, the **sounding**,

or **speaking stop** is a complete

graduated series of organ-pipes of

uniform quality. It is this quality

which gives the stop its individual

name (as *dulciana*, *cremona*, etc.).

Stops are divided into two chief classes, (a) those with flue-pipes, **flue-**

**work**, or **flue-stops**, and (b) those with reed-pipes (q. v.), **reed-work**, or **reed-stops**. **flue-work** is again divided, according to the character of the pipes, into (a) the cylindrical open pipes that give the **diapason**, or typical organ-quality, also called **principal-stops**, or **-work**; (b) covered, plugged, or stopped pipes (without chimneys), **gedackt-work**; (c) pipes too broad or too narrow of scale to give diapason tone, 3 or 4 sided wooden pipes, and stopped pipes with chimneys.

**stops** are further grouped according to the length of their pipes as 2-ft., 4-ft., 8-ft., etc., the standard being the 8-ft., or foundation-stops, which are the basis of the organ, and to which the other stops are tuned (vide **foot**).

**stops** which do not produce the unison or the octave of the key-board, but sound the third (tierce), fifth (quint) and such of their octaves as the tenth (double tierce), fifteenth, etc., are called **mutation-stops**.

**furniture**, mixture, or **compound stops** are composed of 2 or more ranks of pipes and produce the octave of the key depressed and also one or more of its other overtones.

A stop may have its pipes *divided* between two draw-knobs. If it has a pipe for every key of the key-board, it is *complete*; otherwise it is an *imperfect, incomplete, partial or half-stop*.

Some stops are given only to the *pedal*; or to only one of the manuals; these are said to be *on* the pedal, *on* the swell, etc. A **solo-stop** is one complete enough in itself to sound a melody. **stopped**. Vide **PIPE**.

**stop**. 2. A fret, or similar position on an unfretted instr. 3. The pressure of the finger at a nodal point of a string. **double stop**. The stopping, hence sounding, of two or more notes at once on the violin, etc. 4. On a wind-instr. the closing with key or finger of a ventage. 5. On

horns, etc., the inserting of the hand in the bell to produce a raised tone of muffled quality. Such a tone is said to be **stopped**, as opposed to open or natural.

**stop fen**, *G*. To stop (of trumpet, etc.). **stopftöne** (shtëpf'-tā-ně). Stopped tones.

**stop-knob**. Vide **STOP**.

**stor'ta**, *I*. A serpent. **stortina** (tē'-nā). A small serpent.

**Stosszeichen** (shtës'-tsi-khēn), *G*. Staccato mark.

**str**. Abbr. for String(s).

**straccialando** (strāt-chī-kā-lān'-dō), *I*. Prattling.

**straccinato** (strā-chī-nā'-tō), *I*. Retarded.

**Strad.**, **Stradivari**, **Stradivarius**, etc. A violin made by Stradivari (vide **B. D.**), A.D. 1650.

**strain**. Section, motive, theme, air.

**strascicando** (strā-shī-kān'-dō), **strascinan'do**, *I*. Dragging, playing slowly. *s*. *l'arco*. Keeping the bow

of the violin close to the strings to slur the notes. **strascinato** (ā'-tō). Slow. **strascino** (strā-shē'-nō). A drag, a slurring race, in slow vocal music.

**strath'spey**. A lively Scotch dance, in common time, employing the Scotch snap freely.

**stravagante** (gān'-tē), *I*. Extravagant, odd. **stravaganza** (gān'-tsā). Eccentricity.

**straw-fiddle**. Xylophone, because its bars are often laid on straw cords.

**straziente** (strā-tsi-ān'-tē), *I*. Mocking.

**street-organ**. Hand-organ.

**Streich** (strīkh), *G*. Stroke (as of a bow), hence **S.-instrumente**.

• Stringed instrs. **S.-quartet**. String quartet. **S.-orchester**. The strings of the orch. **S.-zither**. Bow-zither.

**streichen**. 1. To draw the bow. 2. To cut (as a scene). **streichend**. "Stringy" (of the violin quality of certain stops). **Strei'cher**. Bow-instr. player(s).

**strene**. A breve.

**streng** (shtrēng), *G*. Firm(ly), strict(ly).

**strepito** (strá'-pí-tō), *I.* Noise. **strepito'so**, **strepitosamen'te**. Boisterous(ly).

**stretch**. The interval covered by the fingers of one hand.

**stretta** (strét'-tā), *I.* A concluding passage, or finale, in an opera, taken in quicker time to enhance the effect.

**stret'to**, sometimes **stretta**, *I.*, **strette** (strèt'), *F.* 1. "Compressed." In fugue a closing treatment in which subject and answer are so compressed as to overlap. **a. maëstrale**, or **maëstrale**. A strictly canonic **stretto**. **alla s.** In stretto-style. **andante s.** A slow agitato. 2. "Hastened." A closing movement at increased speed.

**Strich** (stríkh), *G.* Stroke. 1. A dash. 2. A cut. **Strichart**. Manner of bowing.

**strict**. Used of a composition following the most rigid and severe rules. Vide **CANON**, **FUGUE**, etc.

**strident** (stré-dān), *F.*, **striden'te**, **stridevole** (dā'-vō-lě), *I.* Sharp, shrill.

**striking reed**. Vide **REED**.

**string**. A sonorous cord made of various materials, the strings of violins, etc., being of gut, or cat-gut (so-called, although made of the entrails of sheep). Guitar, etc., strings are of brass, copper, or a core of steel wire or silk, sometimes covered (wound round with silver or other wire); piano strings are of drawn cast steel. Strings are measured in thickness by a **string-gauge**. "The strings" is a general term for the stringed instruments of an orchestra (also **string-band**, etc., or **string orchestra**). **s. pendulum**. A Weber chronometer. **s. quartet**. 1. A group of four instrs. of the violin species, 1st and 2d violin, a viola, and 'cello. 2. All the instrs. of these kinds in the orchestra. 3. A composition for these 4 instrs. **s. quintet**, **sextet**, etc., (a) the string-quartet with addition of some other stringed instr. (as double-bass), or more of the same kind (as an extra violin).

The strings of an instr. are numbered beginning with the highest (or soprano or chanterelle). **stringy** is used of tone (such as that of an organ-stop), which resembles a bow and string instr.). **open strings** are those which are not pressed with the finger, or stopped. **string-organ**. Vide **SAITENORGEL**.

**stringendo** (jén'-dō), *I.* Accelerating.

**Stroh-** (shtrō), *G.* Straw. **S.-bass**. The husky lower tones of a bass voice. **S.-fiedel** (fē-dēl). Xylophone.

**stroke**. 1. Vide **SIGNS**. 2. The rise and fall of a pedal.

**strombazzata** (strōm-bād-zā'-tā), **strómbettata** (bēt-tā'-tā), *I.* Sound of a trumpet. **strombettare** (tā'-rē). To play on the trumpet. **strombetti-ere** (tī-ā'-rē). Trumpeter.

**stromentato** (tā'-tō), *I.* Instrumented. Vide **RECITATIVE**.

**stromen'to**, **strumen'to** (pl. -i), *I.* Instrument(s). **s. da fiato** (dā fī-ā'-tō), or **s. di ven'to**. Wind-instr. **s. d'arco** (dār'-kō). Bow-instr. **s. da cor'da**. String-instr. **s. da tacto**. Key-board instr. **s. di legno** (dī metallo). Wooden (metal) instr. **s. di rinforzo** (fōr'-tsō). An instr. used to support or strengthen an effect.

**Stuben-orgel** (shtoo'-bēn-ōr-gēl), *G.* Chamber-organ.

**Stück** (shtük), pl. **Stücke** (shtük-ē), *G.* Piece. **S.-chen** (khēn). Little tune.

**Studie** (stoo'-dē), pl. -ien (ī-ēn), *G.*, **studio** (stoo'-dī-ō), *I.*, **stu'dium**, *L.*, **stud'y**, *E.* Vide **STUDE** and **PIANO STUDIES**.

**Stufe** (stoo'-fē), pl. **en**, *G.* Step, degree. **stufenweise** (vī-zē). By degrees.

**stumm** (shtoom), *G.* Dumb. **S.-regis'ter**. Mechanical stop.

**stürmisch** (shtür'-mīsh), *G.* Stormy.

**Stürze** (shtür'-tsē), *G.* Bell (of horns, etc.). **S. in der Höhe** (hā'-ē).

"The bell turned upwards."

**Stutt'gart pitch**. Vide **PITCH**.

**Stutzflügel** (shtoots' - flü - gəl), *G.*

"Baby" grand piano.

**Styl** (shēl), *G.* Style.

**su** (soo), *I.* Above, upon. **arco in su.** Up-bow.

**suabe-flute.** A soft stop.

**suave** (soo-ā'-vē), *I.*, **suave** (swāv), *F.*

Suave. **suavità** (soo-ā-vī-tā'), *I.*

Suavity.

**sub**, *L.* Under, below, beneath.

**Subbass** (soop'-bās) *G.*, **subbour'don.**

A double-stopped 16 or 32 ft. stop.

**subcan'tor.** Assistant cantor.

**subdiapen'te.** The 5th below.

**subdom'inant.** The fourth tone of a scale or key.

**Subflöte**, *G.* Sifflöte.

**subito** (soo'-bī-tō), *I.*, **subitamen'te.**

Sudden(ly), immediate(ly). **volti a.**

Turn quickly. **p. subito.** A soft

touch immediately after a loud.

**sub'ject**, *E.*, **Subjekt** (soop'-yēkht), *G.*

A motive or theme for development

usually followed by an answer, or

second (*secondary* or *subsidiary*)

subject, or counter-subject. Vide

FORM.

**subme'diant.** The sixth tone of a scale or key.

**suboct'ave.** 1. The octave below. 2.

Coupler producing the octave below.

**subor'dinate.** Not principal or fun-

damental, used of chords on the 2d,

3d, 6th, and 7th degrees of a scale,

and of all 7th chords except that on

the 5th degree.

**subprin'cipal.** Below the pedal dia-

pason, a double open bass 32-ft. stop.

**subsemifu'sa**, *L.* A 32d note.

**subsem'itone**, **subsemito'nium mo'-**

**di**, *L.* Leading note.

**substitu'tion.** The resolution of a dis-

sonance in some other part an octave

removed.

**substitution** (stīb - stī - tūs - yōā), *F.*

Change of fingers.

**subton'ic.** Leading note.

**succen'tor**, *L.* 1. Subcantor. 2. Bass-

singer.

**succes'sion.** 1. Sequence. 2. Pro-

gression.

**Sufflöte** (soof-flā-tē), *G.* Sifflöte.

**sudden modulation.** Modulation to a remote key without intermediate harmony.

**suffocato** (soof-fō-kā'-tō), *I.* "Suffocated," muffled.

**sugli** (sool-yē), **sui** (soo-ē), *I.* Vide **SUL.**

**suite** (swēt), *F.*, or **suite de pièces**

(dū pī-ēs'). A set or series of pieces.

Originally a group of dances, the *s.*

has followed the line deserted by the

sonata. Strictly it is a cycle series of

classic dance-forms in one key. The

number varies from three to five, often

with a prelude. The dance-forms

are chosen from the following: alle-

mande, courante, sarabande, bourée,

gigue, gavotte, minuet, passepied,

loure, anglaise, polonaise, pavane.

The allemande is usually first, the

gigue last; the first dances named

were the regular constituents, the

others being called *intermessi*. The

modern suite aims chiefly at lightness

even when extended to the orchestra,

and great liberty is now taken with

keys and forms.

**suivez** (swē-vā), *F.* "Follow" (the

soloist); continue similarly.

**sujet** (sū-zhā), *F.* Subject.

**sul** (sool), **sull'**, **sulla** (sool'-lā), *I.* On

the, near the, as **sul a.** On the *a*

string. **sulla tastiera.** Near the

finger-board (of bowing). **sul ponti-**

**cel'lo.** Near the bridge.

**suma'ra.** A two-piped Turkish flute.

**summa'tional tones.** Vide RESULT-

ANT.

**sumpun'jah**, *Heb.* Sambuca.

**sumsen** (zoom'-zēn), *G.* To hum.

**suonare** (soo-o-nā'-rē), *I.* To play,

sound, ring. **suonata** (soo-o-nā'-tā).

Sonata. **suonatina** (tē'-nā). So-

natina.

**suono** (soo-ō'-nō), *I.* Sound. **suo'ni**

**armonichi** (ār-mō'-nī-kē). Harmo-

nics.

**su'per**, *L.* Over, above.

**superano** (soo-pēr-ā'-nō), *Sp.* Soprano.

**superdom'inant.** The 6th tone in the

scale.

**superfluous**, *E.*, **superflū** (sū-pēr-

flū), *F.* Augmented.

**superius**, *L.* Higher, i. e., the highest part.

**superoc'tave**. 1. The octave above. 2. A stop two octaves above the diapasons. 3. Coupler producing the octave above.

**superton'ic**, *E.*, **supertonique** (sū-pēr-tōn-ēk'), *F.* The second tone of a scale.

**supplicant'io**, **supplichevole** (soop-pli-kā'-vō-lē), **supplichevolmen'te**, *I.* Pleading(ly), appealing(ly).

**support'**. Accompaniment, reinforcement.

**supposed bass**. The lowest note of an inverted chord (q. v.).

**sur** (soor), *I.*, **sur** (sūr), *F.* On, upon, over. **sur une corde**. On one string.

**surabondant(es)** (sūr-ā-bōn-dān(t)), *F.* Used of triplets, quintoles, etc.

**suraigu** (sūr-ē-gū), *F.* Over-acute.

**surdolina** (soor-dā-lē-nā), *I.* Small bagpipe.

**surprise**. 1. Vide CADENCE. 2. Name of Haydn's 6th symphony with an unexpected crash breaking in on a long, soft movement.

**susdominante** (sū-), *F.* Superdominant.

**suspended cadence**. 1. Vide CADENCE. 2. Vide SUSPENSION.

**suspension**. 1. The holding back of one note of a chord with the result that it causes, with the following chord, a clash that earnestly demands its progress to the destined note in which it will find resolution (q. v.). 2. The note so suspended. A *s.* may be *unprepared*, that is, it may be the only note of a group that is not proper to a sudden chord. *s.* may be *double* or *triple*, by occurring in more than one note of a group at once.

**suspir'ium**, *L.* 1. A quarter rest. 2. More anciently, a half-rest.

**süss** (zūs), *G.* Sweet(ly). **Süssflöte**. A soft flute-stop.

**su(s) sura ndo** (soo(s)-soo-rān'-dō), **su(s)surante** (rān'-tē), *I.* Whispering, murmur. **sussura'tion**, *E.* A soft murmur.

**sustain**. To hold a note during its full time-value; to perform in legato manner, vide also PEDAL-POINT. Vide PEDAL.

**svegliato** (sväl-yā'-tō), *I.* Lively.

**svelto** (svël'-tō), *I.* Light, easy.

**sw**. Abbr. of Swell-organ.

**swell**. 1. Gradual increase (and decrease) of sound. 2. The device for increasing and diminishing a sustained tone on an organ, hence **swell-organ**, and **swell key-board**. Part of an organ (the **swell-organ**), is surrounded by a **swell-box**, the front of which is filled with Venetian **swell-blinds** (*Jalousie*, *G.*), opened or closed by a lever worked by a **swell-pedal**. In old organs, there was but one shutter (**nag's-head swell**); in harpsichords the cover moved.

**Sylbe** (zël'-bē), *G.* Syllable.

**syllab'ic**, *E.*, **syllabisch** (zël-lāp'-lsh), *G.*, **syllabique** (sël-lāb-ēk'), *F.* Of an air in which each syllable has its own note.

**syllable-names**. Do, re, mi, etc., as opposed to *letter-names*, C, d, e, etc. Vide SOLMISATION.

**sym'bal**. Cymbal.

**sympathet'ic**. Of strings, etc., which are made to sound by sympathetic vibration (q. v.), and strengthen some other tone by unison or by sounding some overtone.

**symphone'ta**, *L.* Polyphony.

**sympho'nia**, *Gr.* 1. Agreement. 2. Hurdygurdy. 3. A symphony.

**symphon'ic**, *E.*, **symphonique** (sān-fō-nēk'), *F.*, **symphonisch** (zēm-fō-nlsh), *G.* Pertaining to or relating to the symphony. **symphonic poem**, **poème s.** (pō-ēm' sān-fō-nēk'), *F.*, **sympho'nische Dichtung** (dīkhtoong'k'), *G.* A composition of symphonic demands on orchestra and intelligence, but not built on the sonata form and rather descriptive than thematic. The name was first given by Liszt to some of his best works.

**Symphonie** (sān-fō-nē in *F.*, in *G.* zēm-fō-nē'). 1. Symphony. 2. Con-

cord. 3. Instrumental accompaniment. 4. String-band. 5. Orchestra. **Symphonie-Ode** (ô'-dê), *G.* Choral symphony.

**sympho'nion**. 1. A combination of flute-stop with piano, inv. by Kaufmann. 2. A music-box with interchangeable disk in place of a cylinder.

**symphonist, symphoniste** (săn'-fô-nêst'), *F.*, **Sympho'niker, symphonisierer** (zêm-fô'-nî-ên-ză'-zêr), *G.* A composer of symphonies; in *F.* also a church-composer, or member of an orchestra.

**sympho'nious**. Harmonious.

**symphony, Symphonie** (in *F.* săn-fô-nê', in *G.* zêm-fô-nê'). 1. A sonata for orchestra with all the elaboration and extension permitted by the larger resources. Beethoven (and followers of him) even added a chorus, hence *choral symphony*. Historically founded on the overture, Haydn, the father of the sonata (q. v.), established the form, which has survived with minor substitutions (as in the sonata) till now. 2. In *E.* and elsewhere the instrumental pre-, inter-, and postludes, of vocal composition. 3. Old name for hurdygurdy, etc.

**sympo'sia**. Convivial compositions.

**syn'copate**. To perform syncopation.

**syncopato** (sin-kô-pă'-tô), *I.*, Syncopated.

**syn'copation, E., syncopa'tio, L.,**

**syncope** (săn-kôp in *F.*, in *G.* zên-kô-pê). A pleasantly confusing rhythmic "intersection" caused by suppressing a natural accent or strong-beat, or moving it from its natural place to a weak beat, usually by means of tie-ing over a note on a weak beat across the time belonging to a strong beat. The note so prolonged is said to be **syncopated**. In piano-music, only one hand usually has the syncopation.

**Synkope** (zên-kô-pê), *G.* Syncopation. **synkopi(e)ren** (pê-rên). To syncopate.

**synnem'enon**. Vide **MODES**.

**synonyme** (sê-nô-nêm), *F.* Homophone.

**synton'ic**. Vide **COMMA**.

**syntonolyd'ian**. Hypolydian.

**sy'ren**. Siren.

**syr'inx, Gr., syringe** (sê-rânzh), *F.*

1. Pandean pipes. 2. A portion of a hymn to Apollo sung by candidates for Pythian prizes.

**sys'tem** (in *G.* zês'-tâm). 1. A group of staves. 2. In *G.* a staff.

**sys'te'ma, Gr.** 1. A tetrachord, or other interval. 2. In *L.* Staff. 3. Hexachord series. Vide **MODES**.

**système** (sês-têm), *F.* 1. All musical tones. 2. Compass.

**syzygi'a, Gr. and L.** A chord. **s. perfecta, or simplex. Triad. s. composita.** Triad with a tone doubled. **s. propin'qua (remo'ta).** Close (open) chord.

**szopelka** (shô-pêl'-kă). Russian oboe with brass mouthpiece.

## T

**T** Abbr. of *Talon, Tasto, Tempo, Tenor, Toe, Tre, Tutti*.

**tabal'lo, I.** A kettle-drum.

**tabar** (tă-băr'), *I.*, **tabarde,**

**tab'arte, Old E.** A tabor.

**tabl.** Egyptian drum.

**tablatura** (tăb-lă-too'-ră), *I.*, **tablature** (tă-blă-tūr'), *F.*, **tablature** (tăb'-lă-tūr), *E.*, **Tabulatur** (tă-boo-lă-toor'), *G.* 1. The Tonic Sol-fa notation. 2. The rules of poetic and musical composition established by the Meistersinger. Vide "STORIES OF THE OPERAS." 3. An early form of notation from which our present system got its vertical character, the bar and the tails of its notes. Old tablature had many forms. In **lute-tablature** the French and English used letters, the Italians, numerals, designating the frets to be touched on the lute. These were written on a staff with as many lines as the instr. written for had strings; beneath were stems with tails, indicating the time-value of the

- notes; these tails represent our modern values except that our whole note (their semibreve) had a stem like that of our half-note; our half-note (their minima) had the tail of an eighth note; our  $\frac{1}{4}$  note (semiminima) a double-hooked-stem, our  $\frac{1}{8}$  note (fusa) three hooks, our  $\frac{1}{16}$  note (semifusa) the tail of a 64th note. The hooks of consecutive notes were often run together in thick lines as in our music. **organ** (or **German**) **t.** was used for key-board instrs., and employed the letter-names of the notes, the melody being marked on a staff with chord-accompaniment in vertical rows of letters beneath.
- table d'harmonie** (täbl dār-mō-nē), *F.*  
1. A table of chords, intervals, etc.  
2. Sound-board.
- table d'instrument** (täbl dān-strü-mān), *F.* Belly.
- table-music**. 1. Part-songs. 2. Music printed so that singers at opposite sides of a table could read it.
- tab'bor, taboret', E., tabourin** (tä-boo-rān), *F., tab'ret.* A small drum; a tambourine without jingles.
- ta'cet**, pl. **ta'cent**, *L., tace* (tä'-chē), pl. **taci** (tä'-chē), **taciasi** (tä-chi-ä'-si), *I.* "Be silent!" as *oboe tacet*, let the oboe be silent.
- tac'tus**, *L.* The stroke of the hand or bâton in conducting.
- Tafel** (tä'-fēl), *G.* Table. **T.-förmiges** (fēr-mīkh-ēs) **klavier**, or **T.-klavier**. Square piano. **T.-musik** (moo-zēk'). 1. Music sung at a banquet. 2. Vide **TABLE-MUSIC**.
- tail**. Stem. **tail-piece**. The wooden brace which holds the strings of violins, etc., below the bridge.
- taille** (ti'-yü), *F.* 1. Tenor. 2. Viola, also **t. de violon**, **t. de basson**. Oboe da caccia.
- takigo'to**. 1. Japanese dulcimer.
- Takt** (täkt), *G.* 1. Time. 2. Measure. 3. Beat. **im T.** In time. **ein T. wie vorher zwei**. Double the former time. **T.-accent**. Primary accent. **T.-art**. Species of time, as duple or triple. **T.-erstückung** (ēr-shtük-oongk). Syncopation. **T.-fach** (fäkh). Space. **T.-fest**. Steady in keeping time. **T.-glied** (glēt). Measure-note. **T.-führer** (fū-rēr). Conductor; leader. **T.-halten**. To keep time. **takti(e)ren** (täk-tēr'-ēn) or **t.-schlagen**. To beat time. **T.-linie** (līn'ē), **T.-strich** (strīkh). Bar-line. **t.-mässig** (mēs-stkh). In time. **T.-messer**. Metronome. **T.-note**. Whole note. **T.-pause**. Whole rest. **T.-stock**. Bâton. **guter T.-teil**. Strong beat. **schlechter T.-teil**. Weak beat. **T.-vorzeichnung**, or **Taktzeichen** (tsi-khēn). Signature.
- talabala'co**, *I.* Moorish drum.
- ta'lan**. Hindu cymbals.
- talon** (tä-lōā), *F.* Heel. 1. Of a bow. 2. Of the foot.
- tambour** (tān-boor), *F.* 1. Drum. 2. Drummer. **t. de basque** (dū bāsk). Tambourine. **t. chromatique**. Tambalation. **t. roulante** (roo-lānt). Long drum. **t. major** (mä-zhōr). Drum-major.
- tamb(o)u'ra**. An ancient instr., used in the East, like a guitar, struck with a plectrum.
- tambouret** (tān-boo-rä), *F., tambourine* (tām'boo-rēn), *E., Tambourin* (tām-boo-rēn'), *G.* 1. A small drum, with little bells (called *jingles*) pivoted in the rim. Notes with waved stems indicate a *roll*; notes with vertical lines above, call for the *jingles*. **tambourineur** (nūr'), *F.* Tambourine-player.
- tambourin** (tān-boo-rān), *F.* 1. A tambourine without jingles. 2. A lively dance in 2-4 time with **t.** accompaniment.
- tamburaccio** (tām-boo-rāt'-chō), *I.* A large drum. **tamburel'lo**, **tamburet'to**, *I.* 1. Tabor. 2. Drummer.
- tamburino** (tām-boo-rē'-nō), *I.* 1. Drummer. 2. Tambourine.
- tamburo** (tām-boo'-rō), *I.* Side-drum.
- tamburone** (tām-boo-rō'-nē), *I.* The great drum.
- tamis** (tä-mē'), *F.* Pipe-rack.
- tam'tam'**. 1. Indian drum. 2. Gong.

- Tanbur** (tän-boor'), *G.* Tamburo.
- tändelnd** (tén'-dēnt), *G.* Playful, trifling.
- tan'gent, E., Tangente** (tän-jén'-tē), *G.* Vide CLAVICHORD. **Tangentenflügel.** A "wing-shaped" clavichord.
- tantino** (tän-tē'-nō), *I.* A little.
- tanto** (tän'-tō), *I.* So much; as much; but **allegro non t.** Not too quick.
- allegro t. possibile.** As fast as possible.
- Tan'tum er'go, L.** "So much therefore." A hymn sung at the Benediction in the R. C. service.
- Tanz** (tänts), *G., pl. Tänze* (tén'-tsē). A dance. **Tänzer** (tén'-tsér). A dancer. **Tänzerin** (tén'-tsér-rin). A female dancer. **T.-lied** (lēt). Dance-song. **T.-musik**, or **T.-stück** (shtük). Dance-tune.
- tap.** A single note on the drum. **taps.** The last military signal at night. It is also used at the funeral of a soldier.
- tapada** (tä-pädh'-ä), *Sp.* Stop. **tapadillo** (dhēl'-yō). Baxoncillo.
- ta'rabouk.** Instr. used by Turks, a parchment over the bottom of a large earthen vessel.
- tarantella** (tä-rän-tēl'-lä), **tarentelle** (tä-rän-tēl'), *F.* Perhaps of Tarentine origin, but claimed to be derived from the tarantula, two explanations being given, one that the bite of the spider incites a mania for dancing; a more probable one that the fatal effects of the poison find an antidote in violent exercise. The dance is a wild presto in 3-8 or 6-8 time, with increasing frenzy and alternately major and minor.
- tarau, theyau thro.** Burmese violin with 3 silk strings.
- tar'do, tardato** (tä-rä'-tō), **tardan'-do, tardamen'te, I.** Slow(ly).
- Tartini's tones.** Resultant tones, first observed by Tartini. (Vide B. D.).
- Taschengeige** (täsh'-én-gi-khē), *G.* Kit.
- tasseau** (tä-sō), *F.* The mould on which violins are built.
- tastame** (tä-s-tä'-mē), *I.* **Tastatur** (tä-s-tä'-toor'), *G., tastatura* (tä-s-tä'-too'-rä), *I., tastiera* (tä-s-tä'-rä), *I.* Key-board; finger-board. **sulla tastiera.** Near the finger-board (of a vln.).
- Taste** (tä-s'-tē), *G.* The touch, hence a key. **Tas'tenbreit.** Key-board.
- Tastenstäbchen** (stēp-khēn). Fret.
- Tastenschwanz** (shvānts). Extremity of key-board. **Tastenwerk.** A keyed instrument.
- tasto** (tä-s'-tō), *I.* 1. Touch. 2. Key. 3. Fret. 4. Finger-board. **sul t.** "Near the finger-board." **t. solo.** "One key alone," a note to be played without other harmony than the octaves.
- tatto** (tä-t'-tō), *I.* Touch.
- tattoo.** The drum-beat at night recalling soldiers to quarters for sleep. It precedes taps (q. v.).
- tche** (chē). A Chinese stringed instrument.
- te.** Tonic Sol-fa name for the 7th tone *si*.
- té** (tä), *F.* C sharp.
- technic(s)** (tēk'-nik(s)), *E., Technik* (tēkh-nēk'), *G., technique* (tēk-nēk'), *F.* The mechanical side of musical performance, including dexterity, velocity, distinctness, shading as opposed to the poetical or interpretative side. The means, not the end, of a properly balanced musical ambition.
- tech'nicon.** A device for training the fingers, inv. by J. Brotherhood, 1880.
- tech'niphone.** First name of the Virgil Practice-Clavier.
- technisch** (tēkh'-nish), *G.* Technical, used to indicate proficiency.
- tedesco** (-a) (tē-dēs'-kō), *I.* German.
- alla t.** In the German style, in waltz-rhythm. **lira t.** Hurdygurdy.
- Te De'um Lauda'mus, L.** "Thee, Lord, we praise," a hymn attributed to St. Ambrosius. Vide MASS.
- Teil** (tēl), *G.* Vide THEIL.
- tel'ephone-harp.** An instr. for transmitting music by telephone.
- tell'tale.** An indicator of wind-pressure.

**tema** (tă'-mä), *I.* Theme; subject; melody.

**temperament**, *E.*, **tempérament** (tän-pä-rä-män), *F.*, **temperamen'to**, *I.* A method of tuning, representing the triumph of practice over theory; of art over science. It is a system of compromise, whereby, for practical musical purposes, the octave is divided into twelve intervals, none of which is quite true. In the present piano, and similar instrs. the tones *c* and *d*, for example, are identical, and are given the same string and digital. As a matter of acoustical fact there is a difference between them. If they were given different digitals and tuned exactly, the present freedom of modulation from one key to another would be impossible without some elaborate device, and the piano, organ, etc., would need a greatly increased finger-board, with 53 digitals to the octave instead of 12 as now. The present tuning was not reached without a war of the bitterest sort; but since the 18th century began, only 12 degrees have been given to the octave. The earliest method was **unequal temperament**, the key of C major being tuned true, and the other tones forced to conform. In the **twelve-semitone system**, the octave was divided into twelve equal parts, no interval being quite true. The **mean-tone system** had the major thirds tuned true, the intermediate space being divided into two equal intervals; this system produced much discord called the *wolf*. **equal temperament** is now generally employed; it is the practice of tuning by fifths. A series of twelve fifths beginning with *c* lacks only 74/73 of forming a perfect seven octaves; by dividing this slight discrepancy equally among the 12 fifths, the *circle of fifths* is tempered and made perfect; thus in major C-G-D-A-E-B-F# (or Gb)-D#-Ab-Eb-Bb F-C (B#); in minor a-c-b-f#-c#-g#-d# (or eb)-bb-f-c-g-

d-a; and one can modulate by means of dominant harmony (chords on the fifths) through the whole succession of keys with almost imperceptible acoustic falsehood. It is this great convenience and simplicity of Equal Temperament that has prevented thus far the acceptance of any of the many instruments invented with the rival method of **just intonation**. Nevertheless the music we know and enjoy has no perfect intervals except the octave; the fifths are a 12th of a *comma* flat; the fourths a 12th of a *comma* sharp; the major thirds 1/4th of a *comma* sharp, etc.

**Temperatur** (täm-pē-rä-toor'), *G.* Temperament.

**tempestoso**, **tempestosamen'te**. Tempestuous(ly), furious(ly).

**tempête** (tän-pët), *F.* "Tempest." A boisterous quadrille in 2-4 time.

**tem'po**, *I.* "Time." 1. Rate of speed, ranging from the slowest to the fastest, thus Grave, largo, lento, adagio, andante, moderato, allegro, presto, prestissimo. 2. Rhythm, measure. 3. Beat. **a tempo**. In exact time (usually appearing after retardation). **t. primo** (or *1mo*), or **primiero**. Original speed. **t. alla breve** (brä'-vé). Vide **BREVE**. **t. a. piacere**, or **senza t.** The time at pleasure. **t. bina'rio** (terna'rio). Duple (triple) time. **t. como'do**. Convenient, moderate time. **t. debole** (dä'-bö-lë). Weak beat. **t. di bal'lo**. Dance-time. **t. di bole'ro**, **gavot'ta**, **mar'cia**, etc. In the time of a bolero, gavotte, march, etc. **t. di cappel'la**. In the Church-time. Vide **BREVE**. **t. di prima par'te**. In the same time as the first part. **t. for'te**. Strong beat. **t. giusto** (joos'-tō). In strict time. **l'istesso** (or *lo stesso*), **t.** Continue at "the same speed." **t. maggiore** (mäd-jō'-rë). Vide **BREVE**. **t. mino're**, or **t. ordina'rio**. 1. Common time, 4 beats to the measure. 2. The original time of the piece. **t. perdu'to**. "Lost," unsteady time. **t.**

- reggiato** (rĕd-jă'-tō), same as *colla parte*. **t. rubato**. Vide **RUBATO**. **T. wie vorher** (vē fôr-hâr), *G.* Same time as before.
- tempo-mark**, **Tempo-Bezeichnung** (bĕ-tsikh'-noongk), *G.* A word or phrase indicating the standard or unit of time for a composition, as *andante*; or indicating some deviation from this unit, as *meno mosso*.
- temporiser** (tăh-pôr-i-ză), *F.* In an accompaniment, to follow the soloist's time.
- temps** (tăh), *F.* 1. Time. 2. Beat. **t. faible** (fĕbl), or **levé** (lŭ-vă). Weak beat. **t. fort** (fôr), **frappé** (frăp-pă'). Strong beat.
- tem'pus**, *L.* Time, i. e., of the breve. **t. perfectum** (marked O). That in which the breve equalled 3 semibreves. **t. imperfectum** (marked C). That in which it equalled 2 semibreves. **t. binarium** (or **ternarium**). Duple or triple time. Vide **NOTATION**.
- tenete** (tĕ-nă'-tĕ), *I.* Hold.
- Ten'ebrae**, *L.* "Shadows, Darkness"; *R. C.* Evening Service, during Holy Week, in commemoration of the Crucifixion, the candles being extinguished one by one.
- tenen'do**, *I.* Sustaining (as the melody).
- tenero** (tă'-nĕ-rō), **tenero'so**, **teneramen'te**, *I.* Tender(ly). **tenez-za** (tă-nĕ-rĕd'-ză). Tenderness.
- teneur** (tŭ-nŭr), *F.* *Cantus firmus* of a hymn.
- tenor** (in *G.* tā-nôr), **ténor** (tă-nôr), *F.* **tenore** (tă-nō'-rĕ), *I.* 1. The highest male voice produced "in the chest." Vide **SOPRANO**. (a) The more powerful tenor is almost a barytone and is called **dramatic** (**Heldentenor**'), **teno're robu'sto**, or **di mezzo carrattere** (dĕ mĕd'-zō kă-răt-tă'-rĕ), or **di forza** (dĕ fôr'-tsă). Compass c-b' (b). The more light and flexible tenor is called **lyric**, **lyrischer** (lĕr-ŷsh-ĕr). **T. tenore leggero** (lĕd-jă-rō), **légier** (lă-zhă), or **di grazia** (dĕ grăts'-yă). Compass d-c'', sometimes higher. 2. The part corresponding to the tenor voice in compass. 3. The highest of a chime of bells. 4. The viola, as tenor violin. 5. As a prefix for instrs. of tenor range; e. g., tenor trombone (*Tenorposanne*), etc. 6. **tenor C** is an octave below mid-c. 7. **tenor-clef**, **Tenor-schlüssel** or **-zeichen**, the C clef on the fourth line. 8. The lowest string of the viola. 9. In Gregorian music, the principal melody taken by a medium male voice, above which sang the **counter-** or **contra-tenor**, or the *altus* or *alto*. 10. In mediæval music, (a) fermate, (b) ambitus, (c) tone of a mode of the *evvovae*. **tenorino** (tă-nō-rĕ'-nō), *I.* Falsetto or **castrato** tenor. **Tenorist** (tĕn-ō-rĕst'), *G.*, **tenorista** (tăn-ō-rĕs'-tă), *I.*, **ténoriste** (tă-nō-rĕst'), *F.* A tenor-singer.
- tenoroon**. 1. Old tenor oboe, compass downward to tenor C. 2. A stop that does not go below E.
- ten'sile**. Applied to stringed instruments.
- tenth**. 1. An interval of an octave and a third. 2. A stop a tenth above the diapasons. 3. Decima.
- tenu(e)** (tŭ-nŭ), *F.*, **tenuto** (tă-noo'-tō), *I.* "Held." 1. Sustained. 2. A sustained note or pedal-point. 3. Legato. 4. Constantly, as **forte t. Pl. tenute** (note).
- téorbe** (tă-ôrb), *F.* Theorbo.
- teoretico** (tă-ô-ră'-tĭ-kō), *I.* Theoretical.
- teoria** (tă-ô-rĕ'-ă), *I.* Theory.
- tepidità** (tă-pĕ-dĭ-tă'), *I.* Indifference, lukewarmth. **tepidamen'te**. Calmly.
- teponas'til**. An Aztec drum still used in Central America; a log about a yard long, hollowed from below, then cut through till two tongues of wood are left. These sound an interval when struck with padded sticks.
- ter** (tĕr), *L.* Thrice, three times (of a passage to be repeated twice). **ter un'ca**. "Three-hooked"; 16th note.
- ter sanctus**. "Thrice holy," referring to the "Holy, holy, holy," of the Te Deum.

**terce.** 1. Tierce. 2. Vide **HORÆ CANONICÆ**.

**tercet** (těr-să), *F.* Triplet.

**ternaire** (těr-năr), *F.*, **ternario** (těr-nă-rî-ô), *I.*, **ternary**, *E.* Triple, three-fold. **ternary form.** Rondo-form. **ternary measure.** Triple time.

**terpo'dion.** 1. An instr. inv. 1816 by Buschmann, resembling the harmonium, the tone being produced from sticks of wood. 2. An 8-ft. stop.

**Terpsichore** (těrpsîk'-ô-rê). The muse of dance and song.

**ter'tia**, *L.*, **Terzia** (těr-tsi-ă), *G.* 1. Third, tierce. **tertia modi.** The 3d degree. 2. A stop sounding a third or tenth above.

**tertian** **Zweifach** (těr-tsi-ăn tsvî-făkh), *G.* A stop combining tierce and larigot.

**Terz** (těrts) (pl. *en*), *G.*, **terzo** (-a) (těr-tsô), *I.* 1. Third, (a) the interval, (b) in number. 2. Tierce, **terzo mano.** Octave-coupler. **terzadecima**, **Terzdezime.** A 13th. **Terzquart'akkord**, or **Terzquartsext'akkord**, 6-4-3 chord. (Vide **CHORD**.) **Terzquintsext'akkord**, 6-5-3 chord. (Vide **CHORD**.) **Terztöne.** Tierce-tones. **Terzflöte.** 1. Small flute, a minor third above. 2. A stop.

**Terzdecimole** (dă-tsi-mô'-lê). A group of thirteen equal notes.

**Terzett** (těr-tsět'), *G.*, **terzettó** (těr-tsět'-tô), *I.* A trio.

**terzina** (těr-tsê-nă), *I.* A triplet.

**tessitura** (tês-sî-too'-ră), *I.*, **tessiture** (tês-sî-tür), *E.* "The web." The general "lie" of a song or phrase—its average pitch, whether high or low.

**tes'ta**, *I.* Head. **di t.** In the head as the voice.

**testo** (tês'-tô), *I.* "Text." 1. Subject, or theme. 2. The words of a song.

**testu'do**, *L.* "Tortoise." The lyre.

**tête** (têt not tât), *F.* Head, of a note; of a vln., etc.

**tetrachord**, *E.*, **tetrachorde** (têt-ră-kôrd), *F.*, **tetracordo**, *I.* 1. A 4-

stringed instr. 2. The interval of a fourth. 3. The 4 diatonic tones of a perfect fourth. (Vide **MODES**.) **tetrachordal system.** Original form of Tonic Sol-fa.

**tetrachor'don.** A small piano-like instr. with a rubber cylinder, impinging on strings.

**tetrato'non**, *Gr.*, **tet'ratone.** An interval of four whole tones.

**tet'rad.** Chord of the seventh.

**tet'radiapa'son.** Interval of 4 octaves.

**tet'raphone.** Tetratone.

**tetrapho'nia.** Organum in 4 parts.

**T(h)eil** (tîl), *G.* Part. **T-ton.** Partial tone.

**the'ma**, *Gr.*, **Thema** (tă'-mă), *G.*, **thème** (têm), *F.*, **theme**, *E.* Loosely, the general idea of a composition. Strictly, the structural molecule, of which motive or subject and answer are the component atoms. The theme of a "theme with variations," **tema con variazioni**, is an extended air. Such a work as a sonata has contrasting themes which are developed. **themat'ic treatment** refers to the contrapuntal handling of a musical design as opposed to a lyric treatment, though the theme itself may be lyric in nature.

**Theorbe** (tê-ôr'-bê), *G.*, **théorbe** (tă-ôrb), *F.*, **theorbo** (tê-ôr'-bô), *E.* A large bass lute with two necks, the longer carrying a set of bass strings.

**Theoretiker** (tê-ô-ră'-tî-kêr), *G.*, **théoricien** (tă-ô-rês-yăn), *F.* A theorist.

**theoria**, *Gr.* and *L.*, **théorie** (tă-ô-rê), *F.*, **theory** (thê-ô-rî), *E.* The science of music, particularly of its composition.

**the'sis**, *Gr.* The accented downbeat. Vide **ARSIS**.

**Theurgic hymns.** Songs performed in Greek mysteries.

**theyan.** Vide **TARAU**.

**thin.** Used of chords and harmonies that lack support and fullness.

**thior'bo.** Theorbo.

- third.** 1. Vide **INTERVAL**. 2. The mediant. **third-flute.** Vide **TERZFLÖTE**. **third-tones.** Vide **QUINT-TONES**. **thirteenth.** An octave and a sixth. **thirty-second note.** A demisemiquaver. **32d rest.** A rest of equal duration. **thorough-bass.** Vide **BASS**. **thorough-composed.** Vide **SONG**. **three-eighth time.** That in which each measure contains three eighth notes. **threefold.** Used of triads. **three-lined.** Vide **PITCH**. **three-time.** Triple time. **threnodia, L. and Gr.** A song. **threnody.** Lamentation. **thrice-marked, or lined.** Vide **PITCH**. **thro.** Vide **TARA**. **through-composed.** Vide **SONG**. **thumb-position.** On the 'cello, a high position where the thumb quits the neck. **thumb-string.** Banjo melody-string. **Thürmer (tūr-mēr), G.** Town-musician. **tib'ia (pl. tib'iae), L.** "Shin-bone." 1. Ancient name of all wind-instrs. with holes, such as the flute, pipe and fife, originally made from the human leg-bone. **tibiae pa'rae, L., pl.** Two flutes of the same length. **t. impares.** Unequal flutes, one for the right hand and the other for the left, which were played on by the same performer; those for the right hand, **t. dextrae**, being perhaps of higher pitch than those for the left (**sinistrae**). **t. obli'qua, or vas'ca.** Cross-flute. 2. Name of various flute-stops, as **t. major**, a 16-ft. covered stop. 3. **t. utric'ularis.** The bagpipe. **tib'icen (pl. tibi'cines, feminine tibi'ci'na), L.** Flute-player. **tibicin'ium.** Piping. **tie.** A slur; a curved line placed over notes on the same degree which are to be sustained as one tone. Vide **SIGNS**. **tied-notes.** 1. Those thus tied. 2. A series of notes (16th notes, etc.) with a single tail. **tief (tēf), G.** Deep, low. **tiefer (tē'-fēr), Lower. 8va tiefer.** Octave below. **tieftönend (tēf-tā'-nēnt).** Deep-toned. **tier (tēr).** Rank (of pipes). **tierce (tērs), E.** 1. A third, hence **tierce-tones**, those reached by skips of major thirds. Vide **PITCH**. 2. The 4th in a series of harmonics. 3. A mutation stop  $2\frac{1}{2}$  octaves above diapason. 4. Vide **HORÆ CANONICÆ**. **tierce (ti-ērs'), F.** 1. A third. 2. Vide **HORÆ CANONICÆ**. **t. de Picardie (dū pē-kār-dē), F.** Tierce of Picardy; a major third introduced in the last chord of a composition in minor; supposed to have originated in Picardy. **t. coulée (koo-lā).** A sliding grace in thirds. Vide **GRACE**. **timbala'rión.** A series of 8 drums chromatically tuned and fitted with pedals. **timbale (tān-bāl), F., timbal'lo, I.** A kettle-drum. **timbalier (tān-bāl-yā).** A kettle-drummer. **timbre (tān-br), F., tim'bro, I.** 1. Quality and color of tone. 2. A ball struck with a hammer. **jeux de timbres (zhū-dū-tān-br).** A chromatic series of small bells or metal bars. 3. The snare of a drum. **tim'brel.** Hebrew tambourine. **time.** A word used loosely and interchangeably with its Italian equivalent *tempo*, to indicate: 1. Rate of movement, or speed. 2. Rhythm. Speed is indicated in various ways by descriptive words, such as *slow, andante, langsam*, etc., or by the metronome mark. Rhythm is generally indicated by a fraction, as  $2-4$  or  $3-8$  set at the beginning of the composition or movement. The denominator indicates the unit of note-value; the numerator fixes the number of those unit-notes in each measure. Thus  $2-4$  means that the quarter-note is the standard of value, and that each measure contains two quarter notes or their equivalents. With the exception of such rare

1. Duple, or Common Time. (*mesures à deux ou quatre temps, F. gerader Takt, G. tempi pari, I.*)A. Simple. (*binaire, F. einfacher, G. semplice, I.*)

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
$\text{C}$ or $\frac{1}{2}$	2	Two-two (alla breve).	Deux-deux.	Zweizweiteltakt.	A cappella (alla breve).
$\frac{2}{4}$	2	Two-four.	Deux-quatre.	Zweivier "	Due-quarti (quattro-due).
$\frac{3}{4}$	2	Two-eight.	Deux-huit.	Zweiach "	Due-ottavi (otto-due).
$\frac{4}{4}$	4	Four-two.	Quatre-deux.	Vierzwei "	Quattro-mezzi (due-quattro).
$\text{C}$ or $\frac{1}{4}$	4	Four-four. (common).	Quatre-quatre.	Viervier "	Quattro-quarti (quattro-quattro, binario, ordinario).
$\frac{4}{8}$	4	Four-eight.	Quatre-huit.	Viverach "	Quattro-ottavi (otto-quattro).
$\frac{4}{16}$	4	Four-sixteen.	Quatre-seize.	Viersechzehn "	Quattro-sedicesimi (sedici-quattro).
$\frac{8}{8}$	8	Eight-eight.	Huit-huit.	Achtach "	Otto-ottavi (otto-otto).

B. Compound. (*ternaire, F. zusammengesetzter, G. composti, I.*)

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
$\frac{3}{8}$	2	Six-two.	Six-deux.	Sechsweiteltakt.	Sei-mezzi (due-sei).
$\frac{3}{16}$	2	Six-four.	Six-quatre.	Sechsvier "	Sei-quarti (quattro-sei).
$\frac{3}{32}$	2	Six-eight.	Six-huit.	Sechsaach "	Sei-ottavi (otto-sei).
$\frac{3}{64}$	2	Six-sixteen.	Six-seize.	Sechsechzehn "	Sei-sedicesimi (sedici-sei).
$\frac{3}{128}$	4	Twelve-four.	Douze-quatre.	Zwölfvier "	Dodici-quarti (quattro-dodici).
$\frac{3}{256}$	4	Twelve-eight.	Douze-huit.	Zwölfach "	Dodici-ottavi (otto-dodici).
$\frac{3}{512}$	4	Twelve-sixteen.	Douze-seize.	Zwölfsechzehn "	Dodici-sedicesimi (sedici-dodici).
$\frac{3}{1024}$	8	Twenty-four-sixteen.	Vingt-quatre-seize.	Vierundzwanzigsechzehn "	Ventiquattro-sedici.

2. Triple time. (*mesures à trois temps, F. ungerader, or Tripel Takt, G. tempi dispari, I.*)

## A. Simple.

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
			Mesure		
$3$ or $\frac{1}{2}$	3	Three-one.	à trois-un.	Dreieinteltakt.	Uno-tre.
$\frac{3}{4}$	3	Three-two.	à trois-deux.	Dreizwei "	Tre-mezzi (due-tre).
$\frac{3}{8}$	3	Three-four.	à trois-quatre.	Dreivier "	Tre-quarti (quattro-tre).
$\frac{3}{16}$	3	Three-eight.	à trois-huit.	Dreiach "	Tre-ottavi (otto-tre).

## B. Compound.

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
$\frac{3}{8}$	3	Nine-four.	à neuf-quatre.	Neunvierteltakt.	Nove-quarti (quattro-nove).
$\frac{3}{16}$	3	Nine-eight.	à neuf-huit.	Neunach "	Nove-ottavi (otto-nove).
$\frac{3}{32}$	3	Nine-sixteen.	à neuf-seize.	Neunsechzehn "	Nove-sedicesimi (sedici-nove).
$\frac{3}{64}$	5	Five-four.	à cinq-quatre.	Fünfvier "	Cinque-quarti (quattro-cinque).
$\frac{3}{128}$	5	Five-eight.	à cinq-huit.	Fünfach "	Cinque-ottavi (otto-cinque).

NOTE.—Some English writers classify times also as *quadruple* and *octuple*, and indicate compound times by the signatures of the corresponding simple times with a dot added after the denominator.

rhythms as the 5-8 time, all musical time-patterns are divisible by 2 or 3, and are called *duple* or *triple*. Thus in 2-4 time there are two beats to the measure, in 3-4 time there are three. In more elaborate times the beats may themselves be divided by twos or threes. These are called *compound duple* or *compound triple* times.

The chart gives the various times in various languages. (See also Accent and Tempo.)

**timido** (tē-mī-dō), *I.* Timid. **timidez** (tē-mī-dēd'-zā). Timidity.  
**timoro'so**, **timorosamen'te**, *I.* Timid(ly). **timore** (tī-mō'-rē). Fear.  
**timpano** (tīm'-pā-nō) (Pl. -i), *I.* Kettle-drum. **t. coper'to**. Muffled drum. **timpanis'to**. Drummer.  
**tin'termell**. An old dance.  
**tintinnab'ulum**, *L.*, **tintinnabolo**, *I.* (tīn-tīn-nā'-bō-lō), **tintinna'bulo** (boo-lō). 1. A little bell. 2. A small rattle of bells.  
**tintinnamen'to**, **tintinnio** (nē'-ō), **tintin'no**, *I.* Tinkling.  
**tin'to**, *I.* Shading.  
**tiorba** (tē-ōr'-bā), *I.* Theorbo.  
**tipping**. Vide DOUBLE-TONGUING.  
**tirade** (tē-rād), *F.* A slide across an interval.  
**tiran'na**, *Sp.* A national air with guitar.  
**tirant** (tē-rān), *F.* Stop-knob. **t. à coupler** (ā-koo-plā). 1. Coupler. 2. Button. 3. Drum-cord.  
**tirarsi, da** (dā tē-rār'-sē), *I.* "With a slide," as *tromba da t.*  
**tirasse** (tī-rās), *F.* 1. A pedal-coupler. 2. A pedal key-board acting only on the manual pipes.  
**tirata** (tē-rā'-tā), *I.* A group of equal notes, moving in joint degrees.  
**tirato** (tē-rā'-tō), *I.* 1. Down-bow. 2. Pedal-coupler.  
**tira tutto** (tē-rā toot'-tō), *I.* A pedal mechanism controlling the full power of an organ.  
**tiré** (tē-rā), *F.* Drawn, pulled; a down-bow. **tirez** (tē-rā). "Use the down-bow."

**Tischharfe** (tīsh'-hār-fē), *G.* "Dish harp," an autoharp.

**tlap'anhuehue'tl**. Huehuetl.

**titty**. Hindu bagpipe.

**tirolienne**. Tyrolienne.

**toccata** (tōk-kā'-tā), *I.* From *toc-care*, to touch, to play. In its 16th century form, a prelude made up of runs and arpeggios. The modern toccata develops with great thematic hilarity and contrapuntal informality a brilliant, swift and showy improvisation. **toccatina** (tē'-nā), **tocca-tel'la**. Short toccata.

**toccato** (tōk-kā'-tō), *I.* A fourth-trumpet part in place of kettle-drums.

**toc'sin**. An alarm-bell.

**To(d)tesgesang** (tōt'-ēs-gē-zāng),

**To(d)teslied** (lēt), *G.* A dirge.

**To(d)tenglöckchen** (glēk'-khēn).

Funeral - bell. **To(d)tenmarsch** (mārsh). Funeral ("dead") march.

**tombeau** (tōn-bō), *F.* "Tomb." Dramatic elegy.

**tomb'estere**. Old *E.* A dancer with tambourine.

**tom'tom**. Hindu drums.

**Ton** (tōn), pl. **Töne** (tā'-nē), *G.* 1.

Tone. **T.-bestimmung**, or **-mes-**

**sung**. Calculation of tones. **Ton-**

**gattung** (gāt'-toongk). The division

of the octave. The selection of tones.

Hence, mode. **T.-rein**. True in

pitch. **T.-bildung**. Tone-produc-

tion; voice - training. **T.-bühne**.

Orchestra. **T.-dichter**. Tone-poet,

composer (also **T.-setzer**). **T.-**

**dichtung** (dīkh'-toongk) or **satz**.

Composition. **T.-farbe** (fār-be).

Tone-colour, timbre. **T.-folge**. Series

of tones. **T.-führung**. Melodic

progression, modulation. **T.-fuss**,

**T.-fall** (or **-schluss**). Cadence.

**T.-setzung**, or **-verhalt**. Rhythm,

measure. **T.-gang**. Melody. **T.-**

**gebung**. Intonation. **T.-kunde**.

Science of music. **T.-kunst** (koonst).

Music; the art of music. **Tonkunst-**

**schule**. School of music. **Ton-**

**lehre** (tōn'-lā-rē). Acoustics. **Ton-**

**leiter** (lī-tēr). Scale. **T.-loch**.

Ventage. **T.-malerei**. "Tone-

painting," programme music. **T-messer**. Monochord, siren, sonometer. **Tonschlüssel** (shlūs'-sēl). Key-note. **T.-runge**. Fugue. **T.-setzkunst**. Art of composition. **T.-sprache**. Music. **T.-stück** or **-werk**. Piece of music. **T.-schrift**. Musical notes. **T.-verwandschaft**. Relation of tones. **T.-verziehung**. Tempo rubato. **T.-veränderung**. Modulation. **T.-werkzeug**. Instrument (including the voice). **T.-system**, or **wissenschaft**. Theory of music. **T.-zeichen**. Note or other musical sign.

2. Pitch. **den T. angeben** (hal-ten). To give (keep) the pitch. **T.-höhe**. Pitch. **T.-lage**. Register. 3. Key, octave-scale, mode, usually **Tonart** (tōn'-ärt). **T.-anverwandschaft** (fēr-vānt'-shāft). Key-relationship. **T.-geschlecht** (gē-shlēkht'). Mode (i. e., major or minor). **Tonabstand** (āp-shtānt). Interval. **T.-achtel**. Eighth note. **T.-stufe**. Degree. **T.-umfiang**. Compass.

**ton** (tōh), *F.* 1. **Tone**. **t. bouché** (boo-shā). Stopped tone of a horn. **t. entier** (ān-tī-ā). Whole tone. **t. feint** (fāh). Old term for flatted tone. **t. ouvert** (oo-vār). Open tone, of a wind-instr. **t. générateur** (zhā-nā-rā-tūr). Fundamental. 2. Pitch. **donner le t.** Give the pitch. 3. Key, scale, mode. **t. majeur** (mineur). Major (minor) key. **t. relatif**. Related key. **t. de l'église** (dū lā-glēz). Church-mode. 4. Crook of a horn. **t. de réchange**, or **du cor**. Tuning-fork.

**tonadica** (tō-nā-dē'-kā), **tonadilla** (dēl'-yā), *Sp.* Cheerful song with guitar.

**to nāe sic'ti**, *L.* Transposed church-modes.

**to'nal**. Relating to a tone, a key, mode, etc. Vide **FUGUE**, and **IMITATION**.

**Tonalität** (tōn-āl-y-tāt'), *G.*, **tonal-té** (tōn-āl-y-tā), *F.*, **tonal'ity**, *E.* The unity in key-relationship of a phrase or composition. It may pass

out of the predominant key, but so long as it does not stray beyond the limits of easy return and constant relationship with this key, the composition has not overstepped its general tonality.

**ton'do**, *I.* Round, full (of tone).

**tone**. 1. A sound of musical quality and regular vibration as opposed to noise. 2. A sound, (a) of definite pitch, (b) of a definite quality. 3. A full interval of two semitones. 4. A mode. 5. Of *aliquot, combinational, differential, partial, resultant, summational*, etc., tones or *difference-tones, overtones*, etc. Vide those words, also **ACOUSTICS**. Of *fifth-tones, quint-tones, third-tones*. Vide **QUINT-TONES**, **bridge-tone**. Vide **TONIC SOL-FA**. **tone-colour**. The distinctive quality or timbre of a tone. **tone-painting**. Description by music. **tone-poem**. A musical expression of sentiment. **determination of t.** The investigation of vibrations, or tone-values, tone-relationship, etc. **tone-relationship**. Tones which concur in a major or minor chord are said to be of the first degree of relationship; c is so related to g, f, e, ab, a, and eb, etc.

**tönen** (tā'-nēn), *G.* To sound. **tö'nend**. Sounding.

**tongue**. 1. Reed; or the vibrating metal slip of a reed; hence, **tongue-pipes**. 2. *As a verb*, to use the tongue in playing wind-instr.; called **tonguing**. Vide **DOUBLE-TONGUING**. *Triple-tonguing* is the rapid iteration by tongue-thrust with the consonants, t-k-t, t-k-t, etc.

**ton'ic**, *E.*, **tonica** (tō'-nē-kā), *I.*, **To'nika**, *G.*, **tonique** (tō-nēk), *F.* 1. The key-note of a key, that on which the scale begins and ends, the tone from which a key takes its name, as C. 2. The **tonic-chord**, the diatonic chord built on the key-note. **t.-pedal**. Pedal-point on the key-note. **t. section**. One which closes with a cadence to the tonic of the chief key of the movement.

**Tonic Sol-fa.** A system of teaching singing, inv. by Sarah Ann Glover, of Norwich, and improved by Rev. John Curwen, and his son John Spencer Curwen. It consists, first, in analysis with constant reference to key-relations, or "tones in key"; the second element is a notation modified from solmisation (q. v.), and consisting of *doh* for *do*, *ray* for *re*, *me* for *mi*, *fah* for *fa*, *soh* for *sol*, *lah* for *la*, *te* for *si*. These take the place of notes and are written on one line by their initials, *d*, *r*, *m*, etc., an accent being affixed below or above the letter to indicate an octave lower or higher as *d'* or *d*. Sharps are sung *dē*, *rē*, etc.; flats *dā*, *rā*, etc. In modulation, *bridge-tones* are indicated by the new key-value of the tone large with its old key value small as *d*. In notation, rhythm is expressed by time-spaces, the number varying according to the beats or pulses in the bar; a thick bar before a letter marks a strong accent; a colon a weak accent; a dot and a comma mark half and quarter beats; a dash indicates prolongation of tone; a rest is marked by a vacant space.

**to'no**, *I.* 1. Tone. 2. Key.  
**to'nos**, *Gr.*, **to'nus**, *L.* 1. A whole tone. **t. grav'is**, **tris'tis**, **mysti'cus**, **harmon'icus**, **laet'us**, **devo'tus**, **angel'icus**, **perfect'us**, respectively the 1st, 2d, 3d, 4th, 5th, 6th, 7th, and 8th tones in church-music. **t. cur'rens**. Reciting note. **t. peregrin'us**. Foreign tone. 2. Mode.  
**toquet** (tō-kā), **tonquet**, *F.* Toccato.  
**toomour'ah**. Hindu tambourine.  
**too'roore'**. Brahmin trumpet.  
**toph** (tōf), *Heb.* Hebrew tambourine.  
**torcelli** (tōr-chēl'-lē), *I.* Organs.  
**tosto** (tōs'-tō). Quick, rapid. **più tosto**. Rather; sooner.  
**touch**. 1. Act or style of pressing the keys of a key-board instr. 2. The response or resistance of the action.  
**touché** (toosh), *F.* 1. Touch. 2. A digital. 3. A fret. 4. A finger-board.

**toucher** (too-shā), *F.* 1. As a noun, touch. 2. As a verb, to touch, play.

**touchette** (too-shēt'), *F.* Fret.

**toujours** (too-zhoor), *F.* Always. Vide **SEMPRE**.

**touquet** (too-kā), *F.* Toccato.

**tourdion** (toor-dī-ōn), *F.* Saltarella 2.

**tourmenté** (toor-mān-tā), *F.* Over-elaborated.

**tourne-boute** (toorn-boot), *F.* An instr. like a flute.

**tour de force** (toor dū fōrs), *F.* Bravura passage, etc.

**tourniquet** (toor-nī-kā), *F.* Plug, cap. **touta'ri**. Hindu bagpipe.

**tout** (too), pl. **touts** (too), or **toutes** (toot), *F.* All. **t. ensemble** (tootān-sān'-bl). All; the whole together; the general effect.

**toy**. A trivial air or dance. **toy symphony**. A comic work, particularly one by Haydn employing toy cuckoo, trumpet, etc.

**tp.** Abbr. of Timpani.

**tr.** Abbr. for trumpet or trill.

**track'ers**, *E.*, **Tractor** (trāk-toor'), *G.* Vide **ORGAN**.

**tract**, *E.*, **trac'tus**, *L.* Solemn melodies sung from the Psalms during Lent in the Requiem Mass. The words are taken from the Psalms.

**tradolce** (trā-dōl'-chē), *I.* Very sweet.

**tradotto** (trā-dōt'-tō), *I.* Translated, arranged.

**Tra'gen der Stim'me**, *G.* Portamento.

**trainé** (trē-nā), *F.* 1. Slurred. 2. A slow waltz.

**trait** (trē), *F.* 1. Passage as **t. de chant**. Vocal run. 2. A phrase, progression. **t. d'harmonie**. Sequence. 3. Rule. **t. d'octave**. Rate of the octave.

**traité** (trē-tā), *F.* A treatise.

**Traktur** (trāk-toor'), *G.* Trackers. Vide **ORGAN**.

**tranquillezza** (trān-kwīl-lēd'-zā), **tranquillità** (trān-kwīl-lī-tā'), *I.* Tranquillity. **tranquil'lo**, **tranquillamen'te**. Calm(ly).

**transcription** (in *F.* trān-skrēps-yōn). A rearrangement of a composition for a different instr. or instrs. **t.**

- uniforme.** The notation, common in French bands, of writing all the transposing instrs. in the G clef.
- transient.** Used of notes, chords and modulations that are merely passing and secondary, the means, not the end.
- transito, L., transi'tion** (in *F.* trān-ses-yōn). 1. A modulation of transient value; so also in Tonic Sol-fa.
- transitus, L.** A passing note (usually *t. regularis*). *t. irregularis.* Changing note.
- transponi(e)ren** (pō-nē-rēn), *G.* To transpose. **transponi'rende Instramente.** Transposing instrs.
- transpose, E., transposer** (trān-spō-zā), *F.* To change the pitch of a composition to a key higher or lower. Thus the tonic is replaced by the tonic of the new key, the old dominant by the new, etc.
- transposing.** 1. Used of instruments, which are not written as they sound, but always in the key of C major. This is done so that the player's ease and accuracy may be insured, by keeping the fingering, etc., the same in all keys, the key of the instr. being changed by changing the instr. entirely or merely changing a crook. The extent of this transposition is the interval between the key of the instr. and the key of C major. So an instr. in B, sounds a half-tone lower than written; an instr. in E $\flat$  sounds a major 6th below or a minor 3d above the actual note. 2. *t. piano*, etc., one in which, by a mechanism, the action is shifted to higher or lower pitch. *t.-scale.* Vide **MODES**.
- transpositeur** (trāns-pō-zī-tūr'), *F.* 1. One who transposes. 2. A single-valve inv. by Gautrot as a substitute for the series usually used. 3. A key-board instr., *piano t.*, inv. by A. Wolff, 1873.
- transposition** (in *G.* trāns-pō-zē-tsi-ōn). The changing of the key of a composition. *T.-skalen.* Transposing Scales. Vide **MODES**.
- transverse flute.** Vide **FLUTE**.
- traquenard** (trāk-nār), *F.* A brisk dance.
- trascinando** (trā-shī-nān-dō), *I.* Dragging, retarding.
- trascrit'to, I.** Copied, transcribed.
- trasportato** (trā-spōr-tā-tō), *I.* Transposed. *chiavi trasportati.* Vide **CHIAVETTE**.
- tratt.** Abbr. of **trattenuto**.
- trattato** (trāt-tā-tō), *I.* Treatise.
- trattenuto** (noo'-tō), *I.* Retarded.
- Trauer gesang** (trōw'-ēr-gē-zāng), *G.* Dirge. **Trauermarsch** (mārsh). Funeral-march. **trauervoll.** Sad.
- traurig** (trōw'-rīkh). Heavy, sad.
- travailler** (trā-vī-yā), *F.* To work; to lead, play solo part. **travaillé** (vī-yā). Worked up elaborately.
- Traversflöte.** 1. A cross-flute. 2. A 4-ft. stop.
- traversière** (trā-vērs-yār), *F.*, **traverso** (trā-vēr-sō). Vide **FLUTE**.
- tre** (trā), *I.* Three. **a tre.** For three voices or instrs. **tre corde.** Loud-pedal. Vide **PIANO**. **tre volte.** Three times.
- treble.** 1. The highest voice, soprano (from *tripsum*, q. v.). 2. Highest part of a comp. 3. Highest register. 4. The highest of a group of instrs. *t. clef.* The G clef. *t. forte stop.* A stop for cabinet organs, increasing the treble at will, while the bass remains soft. *t. staff.* The staff on which the treble clef is placed.
- Tredexime** (trā-dā'-tsē-mē), *G.* Thirteenth.
- treibend** (trī'-bēnt), *G.* Hurrying, accelerating.
- treizième** (trēz-yēm), *F.* Thirteenth.
- tremblant** (trān-blān), *F.*, **tremen'do, I.** Shaking. **trembler** (blā), *F.* To trill. Vide **TREMULANT**. **tremblement** (trān-bl-māh), *F.* A trill, shake.
- tremolando** (trām-ō-lān-dō), **tremolate** (lā'-tē), **tremolo** (trā'-mō-lō), **tremulo** (trā'-moo-lō), *I.* Trembling, trilling, quivering, reiterated with great rapidity.

**trem'olant, trem'ulant.** A stop which gives to the tone a waving or trembling effect.

**tremore** (tră-mô'-rě), **tremoro'so**, *I.* Tremor(ous).

**tremuli(e)ren** (tră-moo-lě'-rěn). To trill.

**trench'more.** An old dance in triple or compound duple time.

**trénise** (tră-něz), *F.* Vide **QUADRILLE**.

**trenodia** (tră-nô'-dĭ-ă), *I.* A funeral-dirge.

**très** (trě), *F.* Very.

**tres'ca, trescone** (trěs-kô'-ně), *I.* A country-dance.

**Treter** (tră'-těr), *G.* Bellows treader.

**tri'ad, E., triade** (in *F.* trě-ăd; in *I.* trě-ă'-dě). A chord of three tones. Vide **CHORD. harmonic t.** Major triad.

**tri'angle, E.** (in *F.* trě-ăngl), **Triangel** (trě-ăng-ěl), *G.*, **triangolo** (trě-ăn'-gô-lô), *I.*, **triangulo** (trě-ăn'-goo-lô), *Sp.*, **triang'ulus, L.** A small steel rod bent into a triangle and tapped with a straight rod, for emphasising rhythm. **Triangular harp.** Vide **HARP**.

**tri'as, L.** Triad. **t. defic'iens.** Imperfect chord. **t. harmo'nica.** Perfect chord.

**tri'chord.** The three-stringed lyre. **t. piano.** One with three strings tuned in unison for each note. **trichord'on.** 3-stringed colachon.

**Trichter** (trĭkh'-těr), *G.* 1. Tube of a reed-pipe. 2. Bell of horn, etc.

**tricin'lum, L.** An unaccompanied trio.

**tricorde** (trě-kôr'-dě), *I.* 3-stringed.

**tridiapa'son, Gr.** A triple octave.

**tri'gon, trigo'num.** A 3-stringed lyre-like instrument.

**trihemito'nium, Gr.** Minor third.

**trill, trille** (trě'-yŭ), *F.*, **Triller** (trĭl'-lěr), *G.*, **rillo** (trĭl'-lô), *I.* The rapid alternation of a principal note with an auxiliary, usually the major or minor second above (a small chromatic sign being set above the note when its auxiliary is not to be diatonic). The trill begins on the auxiliary note only

when the auxiliary is written as a grace note before the principal, in this case the trill ends on the principal; normally it ends on the auxiliary. A trill is *long* or *short* (**trillette** (trě-yět), *F.*, **trillet'ta, trillet'to, I.**) according to the duration of the principal, the short trill sometimes amounting only to a mordent. A series of trills on different notes is a **chain of trills** (**Trillerket'te**). A mere rough rattle on one note instead of two notes crisply trilled is called **goat-trill, Bockstriller, chèvrote-ment, or trillo caprino. trillet'tino** (tě'nô), *I.* A soft trill. **imperfect t.** One without a turn at the close. In Caccini's Method, 1601, the trillo was the reiteration of a single note, our trill being called **gruppo. trillando** (trěl-lăn'-dô), *I.* 1. Trilling. 2. A succession, or chain, of shakes on different notes. **trillern** (trĭl'-lěrn), *G.* To trill. Vide **GRACES** and **SIGNS**.

**trine** (trěn). A triad, with 2 major thirds.

**Trinkgesang** (trĭnk'-gě-zăng), **T.-lied** (lět), *G.* Drinking-song.

**trino'na.** Open 8-ft. stop.

**trio** (trě'-ô), *I.* 1. A composition for three instrs. or voices, often in sonata form. **pianoforte trio.** pf., vln., and cello. **string trio** (vln., viola (or 2d vln.), and cello). (The name was formerly used for 3 instrs., accompanied by a fourth playing basso continuo.) **organ trio.** A strongly contrasted work for 2 manuals and pedal or for 3 manuals. 2. In the dance-form, the contrastingly quiet or lyrical second division. Gaining its name from being once written in 3 parts, the word should now be laid aside as meaningless and confusing, and the phrase second part, or second subject used instead.

**Triole** (trĭ-ô'-lě), *G.*, **triolet** (in *F.* trě-ô-lă). A triplet.

**triomphale** (trě-ôn-făl), *F.*, **trionfale** (trě-ôn-fă'-lě), *I.* Triumphant. **trionphant** (trě-ôn-făn'), *F.*, **trionfante** (trě-ôn-făn'tě), *I.* Triumphant.

**tripar'tite**. In three parts.  
**tripel** (trē'-pēl), *G.* Triple, as **T. fuge**, triple fugue. **T.-konzert**. Triple concerto. **T.-takt**. Triple time. **T.-zunge**. Triple-tonguing.  
**triph'ony**. Three sounds heard at once. **triphonia**. Organum in 3 parts. **triphonisch** (trē'-fō'-nīsh), *G.* Triphonic, 3-voiced.  
**tripla** (trē'-plā), *I.* Triple time. **t. de min'ima**. 1. 3-2 time. 2. Triplet.  
**triple** (in *F.* trēp'-l). Threefold. Vide **COUNTERPOINT**, **TIME**, etc. **t.-croche** (krōsh). 32d note.  
**trip'let**. A group of three equal notes. **doublet**. A sextole.  
**trip'lum**, *L.* The third part in organum, hence the highest; in 4-part next to the highest, the 4th being called **quadruplum**; if there is a 5th it is called **quintuplum**, etc.  
**tripola** (trē'-pō-lā), *I.* Tripla.  
**Trisa'gion**, *Gr.*, **Trisa'gium**, *L.* "Thrice Holy," the Sanctus.  
**trise'mito'nium**, *L.* Minor third.  
**triste'zza** (trīs-tēd'-zā), *I.* Sadness.  
**tristro'pha**, *Gr.* Triple square note of the greater stress.  
**triton** (trē-tōn), *F.*, **tritone** (trī-tōn), *E.*, **tritono** (trē-tō'-nō), *I.*, **tri'tonus**, *L.* (in *G.* trē-tō'-noos'). An augmented fourth; long a forbidden interval in strict writing, since it was augmented and was said to be hard to sing. **mi chord of the t.** Third inversion of the dominant seventh, which contains the tritone. Vide **MI**.  
**tri'ton a'vis**, *L.* "3-toned bird," a West-Indian bird, capable of singing a note, and its twelfth and seventeenth, all at the same time.  
**Tritt** (trit), *G.* Treadle, pedal. **Tritt'-schuh** (shoo). Place for the foot on bellows. **Tritt'harfe**. Pedal-harp.  
**Tritt'bret** or **T.-holz**. The board on which the bellows-treader steps.  
**tri'tus**, *L.* Lydian Church-mode.  
**triumphirend** (trē-oom-fē'-rēnt), *G.* Triumphant. **Triumphlied** (lēt). Song of triumph.  
**trois** (trwā), *F.* Three. *mesure à trois-deux* (trwā-dū). 3-2 time. *A*

*trois-huit* (trwā zwēt). 3-8 time.  
*trois-quatre* (trwā kātr). 3-4 time.  
**troll**. 1. Round or catch. 2. *As a verb*, to sing a catch.  
**tromba** (trōm'-bā), *I.* 1. A trumpet. 2. 8-ft. reed-stop. **t. croma'tica**, *I.* Valve trumpet. **t.-bas'sa**, or **dī bas'so**, or **spezzata** (spēd-zā-tā). The bass trumpet. **t. da tirar'si**. Old slide trumpet, perhaps a soprano trombone. **t.-marina** (ma-rē'-nā), *I.* Marine trumpet. **spezzata** (spēd-zā-tā), *I.* An obsolete name for the bass trombone. **t. sor'da**. Muted trumpet. **trombadore** (dō'-rē), **trombaccello** (clōyde). A *B♭* ophicleide.  
**trombet'ta**, **trombettino** (tē'-no), **trombettatto're-** or **iere** (t-ā'-rē). 1. Trumpet. 2. A small trumpet.  
**trombone** (in *E.* trām'-bōn; in *I.* trōm-bō'-nē; in *F.* trōn-būn), *I.*, pl. -i. 1. A trumpet-like instr. with valves; or more anciently, with a tube that may be lengthened or shortened by means of a U-shaped portion to be pushed in or drawn out. This *slide* moving by semitones has seven positions, each of which virtually makes a separate instr. of it with a distinct key, the partial tones of this being obtained by variations of pressure (vide **EMBOUCHURE**). The tone of the instr., though suffering from misuse in bad hands, is of the utmost richness, dignity and humanity. Berlioz calls it "epic." It is a non-transposing instr. in four sizes, the tenor being most used; the tenor and alto are written on the C clef; the bass and contrabass on the F clef; compasses; *tenor*, chromatic E-b^b (with *pedal-tones* G-B, *b*, and difficult tones b'-d^b); *alto*, A-e^b; *bass* B-f.  
 2. A powerful 8, 16 or 32 ft. stop.  
**Trommel** (trōm'-mēl), *G.* Drum.  
**gros'se T.** Bass drum. **Militär-t.**, or **Wirbel-t.** Side drum. **Roll-t.** Tenor drum. **T.-bass**. A bass note thumped drum-wise. **T.-boden** (bō'-den). Bottom of a drum. **T.-kas'ten**. The body of a drum. **T.-klöpfel** (klēp-fēl), or **T.-schlägel**

- (shlā-gēl). Drumsticks. **T.-schläger**. Drummer. **trom'meln**. To drum; drumming.
- Trommelstück** (trôm'-mēl-shtük), *G.* Tambourine, tabor.
- trompe** (trômp), *F.* 1. Hunt-horn. 2. Reed-stop. **t. de Béarn** (dū bā-ärn), or **à laquais** (ä läk-ē'). Jew's harp.
- Trompette** (trôm-pä'-tē), *G.* 1. Trumpet. 2. A reed-stop. **Trompetengeige**. Marine trumpet. **Trompetenzug** (tsookh). Trumpet-stop.
- Trompeter** (trôm-pä'-tēr), **trompéteur** (trôh-pä-tür), *F.* Trumpeter.
- trompette** (trôh-pét), *F.* 1. A trumpet. 2. Trumpeter. 3. A reed-stop. **t. à coulisse** (ä koo-lēs). Slide-trumpet. **t. à clefs** (ä klä). The trumpet with keys. **t. à pistons** (ä pēs-tôn). Valve trumpet. **t. d'harmonie** (där-mü-nē). Orchestral **t. harmonieuse** (är-môn-yüz). Trombone. **t. marine**. Marine trumpet. **t. harmonique** (är-mün-ék). A reed-stop.
- troop**. 1. A quick march for trooping the colors. 2. The 2d drum-beat as a march-signal.
- trope, trô'pus**. 1. A Gregorian formula for the close of the lesser doxology. 2. Mode.
- troppo** (trôp'-pō), *I.* Too, too much. *lento ma non t.* Slow, but not too slow.
- troubadour** (troo-bā-door), *F.*, **trouvador** (trô-vā-dhór), *Sp.*, **trovatore** (trô-vā-tō'-rē), *I.* A poet musician, usually of noble rank, skilled in singing, chiefly of love. The cult arising in Southern France, flourished widely from the 11th Century. The **t.** sometimes had hired minstrels (**ménestrels**, **ménétriers**, or **jongleurs**) in attendance on him. **trouvères** (troo-vär), *F.* A cult of poet-musicians contemporary with and often confused with the troubadours, but more characteristic of the north of France, and singing songs rather of war and epic struggle than of love.
- trüb(e)** (trüp or tru'-bē), *G.* Sad.
- Trug** (trookh), *G.* Deception. **T.-fortschreitung**. Progression of a dissonance, not to its resolution, but to another dissonance. **T.-kadenz**, or **-schluss**. Vide **CADENCE**.
- Trumbscheit** (troomp'-shit), *G.* Marine trumpet.
- trump**. 1. Trumpet. 2. Jew's harp.
- trump'et**. 1. A metal wind-instr. with a tube half as long as that of the horn, but bent in longer folds, and with a smaller bell. The tube is narrow and cylindrical till near the bell; the mouthpiece is hemispherical and cupped. It is a transposing instr. written in the G clef (almost always), and in the key of C. Its pitch is an octave higher than that of the horn, and it is used in fewer keys. It is the most commanding of all brass instrs., but its stopped tones are unpleasant. It should be written for in a distinctly vocal manner. It is fitted with crooks to give it any key, the tone being produced by embouchure (q. v.) except in the **valve**; or **chromatic trumpet**; which is displacing the older form. Its extreme compass is d-b'². In England the **slide trumpet** is used, working like a trombone but with shorter slide. Trumpets of the same key but sounding an octave apart are called **alto** (high), and **basso** (low).
2. An 8-ft. reed-stop.
- marine trumpet**. An old instr. once used for signalling in the English navy, hence its name; also used in convents, whence it was called "*nun's fiddle*." It was played chiefly in harmonics, and had one thick gut string, sometimes an octave string, and one or more drone-strings. The box was long and thin with short neck and flat belly; one foot of the bridge rested loosely producing a powerful resonance. **harmonic t.** A sackbut. **reed-t.** A trumpet with 36 brass-reeded pipes inclosed, arranged in a circle, so that each pipe was brought in turn between the mouthpiece and the bell.
- Trumscheit** (troom'-shit), *G.* Marine trumpet.

**t. s.** Abbr. of Tasto Solo.

**tacheng** (chéng). Cheng.

**tschung** (choong). Chinese gong.

**tuba** (too'-bā), *I.* 1. The lowest of the saxhorns (q. v.), an enormous brass horn with four pistons, a trombone-like mouthpiece, and a compass of 4 octaves. It is a non-transposing instr. (except in the case of a tenor-tuba in B♭, and a bass-tuba in F so written by Wagner), and is written in the G clef. It is usually made of 3 sizes, the **bass** or the **euphonium**, in B flat (compass available B♭-f'), or in E♭; the **bombardon**, a fifth lower; and the **contrabass tuba** (or **bombardon**) in B♭ an octave lower than the Euphonium. 2. The straight Roman trumpet, or **t. communis**; the **t. duc'tilis**, being curved. 3. **t. curva**. A limited natural French trumpet of the 18th Century. 4. A powerful 8-ft. reed-stop. **t. major**, **t. mirabilis**, **t. clarion**. A 4-ft. stop.

**tu'bicen**, *L.* A trumpeter.

**tuck'et**. A flourish of trumpets.

**tuiau** (twē-ō), *F.* Tuyau.

**tumultuoso** (too-mool-too-ō'-sō), *I.* Agitated.

**tun**. Ancient Yucatan drum.

**tune**. An air or melody, usually short and simple.

**tu'ner**. 1. One who tunes instruments. 2. The flap or cut in the top of a pipe by which it is tuned. 3. Tuning-cone.

**tu'ning**. 1. The correction of the tone-production of an instr. 2. Accordature. **t.-cone** or **horn**. A cone of horn or metal which can be inserted in the top of an organ-pipe; by "coning out" or increasing its flare and raising its pitch; by "coning in" or pressing it, point upwards, over the top of a pipe, it decreases the flare and lowers the pitch. **t.-crook**. Vide **CROOK**. **t.-fork**. A small steel instr. with two prongs which upon being struck sounds a certain fixed tone. **t.-hammer** or **key**. A hand-wrench. **t. slide**. 1. An English instr. for producing

thirteen semitones. 2. An adjustable U-shaped portion of the tube of certain brass instrs. **t. wire**. Vide **REED** and **PIPE**.

**tuono** (too-ō'-nō), *I.* 1. Mode, as **t. ecclesiastico**. Church-mode. 2. Tone.

**tuorbe** (twōrb), *F.* Theorbo.

**tur'ba**, pl. -æ, *L.* "Crowd, multitude." The heathen or Jewish chorus in Passion music.

**turbinoso** (toor-bī-nō'-so), *I.* Tempestuous.

**turbo** (toor'-bō), *Gr.* A seashell trumpet.

**turco** (toor'-kō), *I.* Turkish. **alla turca**. In the style of Turkish music.

**turdion** (toor'-dī-ōn), *Sp.*, **turchesco** (toor-kā'-skō), *I.* An old dance.

**türkisch** (tūr'-kish), *G.* Turkish. **Turkisch-musik**. Janizary music.

**turn**. An embellishment consisting of a principal tone (struck twice) and one higher and one lower auxiliary a diatonic second removed, unless a chromatic sign accompanies the symbol; if a sharp or flat is placed above the turn-mark, it alters the higher auxiliary; if below, the lower. The **common**, **direct**, or **regular** turn usually begins on the upper auxiliary; the **back** or **inverted t.** begins with the lower; the **rebounding** or **trilled t.** begins with a passing shake; the **double t.** affects two notes at once. Vide **GRACES**.

**turr**. 3-stringed Burmese violin.

**Tusch** (toosh), *G.* A triple flourish of trumpets and drums.

**Tute** (too'-tē), *G.* Cornet.

**tutta** (toot'-tā), **tutto**, pl. **tutte** (toot'-tē), or **tutti** (toot'-tē), *I.* All; the entire band or chorus; in a solo or concerto it means that the full orchestra is to come in. **tutte corde** (kōr'-dē). "All the strings"; i. e., release the soft pedal. **tutti**. Full band or chorus—the entire force. **tutto ar'co**. With the whole bow.

**tuyau** (twe'-yō), *F.* 1. Tube, as of a horn. 2. Pipe. **t. à anche**. Reed-pipe. **t. à bouche**. Flue-pipe.

**twelfth.** 1. An interval of an octave plus a fifth. 2. A stop twelve tones above the diapasons.

**twenty-second.** A triple octave.

**twice-marked, or -accented.** Vide PITCH.

**two-lined.** Vide PITCH. **two-time.** Duple time. **two-step.** A dance in 6-8 time, somewhat resembling the waltz, but in duple accent.

**tymb'estere.** Vide TOMBESTERE.

**tym'pan.** 1. Timbrel. 2. Drum. 3. Irish instr., perhaps the crowd. **tympani** (tīm-pā-nē), *I.*, pl. Kettle-drums. **tympanis'ta.** Kettle-drummer.

**tympanisch'za.** Marine trumpet.

**tympan'on** (tēm-pā-nōn), *F.* 1. Dulcimer. 2. Kettle-drum.

**tym'panum, L.** 1. Ancient drum resembling the kettle-drum. 2. Kettle-drum. 3. The water-wheel in old hydraulic organs.

**ty'pophone.** A piano-like instr., with steel wands instead of strings, compass c'-c''''.

**tyrolienne** (tē-rōl-yēn), *F.* 1. Song, or dance peculiar to the Tyrolese; and characterised by the jodel. 2. Round dance in 3-4 time.

**tzeltze'lim, Heb.** Cymbals.

**tzet'ze.** Abyssinian guitar.

**tzi'ti.** Hindu bagpipe.

## U

**ÜBELKLANG** (ü'-bēl-klāng) or -laut (lowt), *G.* Discord. **üben** (ü'-bēn), *G.* To practise.

**über** (ü'-bēr), *G.* Over, above. **Ü-einstimmung** (in-shtīm-moongk). Harmony. **ü-geführt** (gē-fürt). Divided (of stops). **ü-greifen** (grī-fēn). (a) To cross the hands; (b) to lift the thumb from the neck of a 'cello. **ü-greifendes System** (zēs'-tām). Hauptmann's plan of forming a new key-system by adding to the group of triads of one key, a triad in its dominant or sub-dominant key.

**Ü-blassen** (blä-zēn). Overblowing,

to overblow. **Ü-gang**, (*gāng*). Transition, modulation. **Ü-leitung** (li-toongk). Transition passage. **ü-mässig** (mēs-sikh). Augmented. **ü-schlagen** (shlā'-gēn). (a) To cross over (the hands). (b) To overblow. (c) To break. **ü-setzen** (zēt'-zēn). To pass a finger over the thumb; or one foot over the other. **ü-steigen** (shtī'-ghēn). For a part to soar temporarily higher than the part normally above it.

**Übung** (ü-boongk), *G.* (pl. -en). Exercise; a study. **Übungsabend.** Pupils' concert.

**ugab** (oo'-gāb), *Heb.* An organ.

**uguale** (oo-gwā'-lē), *I.* Equal, like.

**ugualità** (li-tā'). Equality. **ugualmen'te.** Equality, alike.

**umana** (oo-mā-nā), *I.* Human. **voce u.** (vō'-chē). 1. The human voice.

2. A stop.

**Umfang** (oom'-fāng), *G.* Compass.

**umgekehrt** (oom-gē-kärt'), *G.* Reversed, inverted.

**Umkehrung** (oom-kā'-roongk), *G.* Inversion.

**umore** (oo-mō'-rē), *I.* Humour.

**um** (oom), *G.* Prefix about, around.

**umschlagen** (slā'-gēn). 1. To break, to make a pronounced change of register. 2. To overblow. 3. To make the goose. **Um'stimmung** (shtīm-moongk). (a) Change. (b) Cordature, pitch or key.

**un.** Abbr. of Unison.

**un** (ūn), *F.*, **un** (oon), **una** (oo'-nā), **uno** (oo'-nō), *I.* A, an, one.

**unaccented.** Vide PITCH.

**unaccompanied.** Without instrumental accompaniment.

**unacknowledged.** Used of passing or unessential notes.

**un'ca, L.** "Hooked"; quarter note. **bis unca.** 16th note.

**uncoupled.** With coupler released.

**und** (oont), *G.* And.

**un'da ma'ris, L.** "Wave of the sea."

A stop tuned sharp or flat and producing an undulating effect by means of beats; sometimes a pipe with two mouths, one higher than the other.

**undecima** (oon-dā-chē'-mā), *L.* and *I.*  
An eleventh.

**undecimole** (oon-dā-chē-mō'-lē), *I.* A group of eleven equal notes.

**underchord.** The minor triad.

**underpart.** That beneath, or subordinate to others.

**undersong.** A burden.

**undertone.** A lower partial sometimes produced by the simultaneous sounding of two higher tones. (Vide ACOUSTICS.)

**Undezime** (oon-dā'-tsē-mē), *G.* An eleventh. **Unde'zimo'le.** Undecimole.

**undulation, E., undulazione** (oondoo-lā-tsi-ō'-nē), *I.* Vibrato effect on bow instruments.

**une** (ūn), *F.* A, an, one.

**uneigentliche** (oon-ī'-gēnt-līkh-ē), *I.* Irregular (of fugue).

**unendlich(er)** (oon-ēnt'-līkh-ēr), *G.* Endless (of canon).

**unequal.** 1. Vide TEMPERAMENT. 2. Of voices = mixed.

**unessent'ial.** Used of passing and grace notes, etc.

**unfret'ted.** Vide FRETTED.

**ungar** (oon'-gār), **ungarisch** (oon-gā'-rīsh), *G.* Hungarian.

**ungebunden** (oon-gē-boont'-ēn), *G.* 1. Vide FRETTED. 2. Unconstrained.

**ungeduldig** (oon-gē-dool'-dīkh), *G.* Impatient.

**ungerade Takt** (oon-gē-rā'-dē tākt), *G.* Triple time.

**ungestrichen** (oon-gē-strīkh'-ēn). Unaccented. Vide PITCH.

**ungestüm** (oon'-gē-shtüm), *G.* Impetuous.

**ungezwungen** (oon-gē-tsvoong'-ēn), *G.* Easy.

**ungleich** (oon'-glīkh). Unequal. Vide COUNTERPOINT. **ungleichschwebende** (shvā-bēn-dē). Unequal, of temperament (q. v.).

**unharmo'nischer Querstand** (kwār'-shtānt) or **umstand** (oom'-shtānt). False relation.

**u'nichord, E., unichor'dum, L.** 1. Monochord. 2. Marine trumpet.

**union** (ūn-yōh), *F.* Union. **u. des**

**régistres** (dā rā-zhēstr). Blending of registers.

**unione** (oo-nī-ō'-nē), *I.* Coupler.

**u'nison** (in *G.*, oo-nī-zōn'), **uniso'nus, L., unisono** (oo-nē-sō'-nō), *I.*; **unisson** (ū-nīs-sōh), *F.* 1. Identity of pitch. 2. Any octave of a pitch. 3. A tone of the same or octave pitch. 4. A prime, hence **augmented unison**. 5. A group of 2 or 3 strings tuned in the piano to one note. **all' unisono, à l'unisson**, in unison, or progressing in the unison or the octave.

**unis'onant, unis'onous.** In unison or octave.

**unito** (oo-nē'-tō), **unitamen'te, I.** United(ly). **uniti** cancels **divisi** (q. v.).

**unmeasured.** Without definite measure.

**uno** (oo'-nō), **una** (oo'-nā), *I.* One; a, an. **uno a uno.** One by one; one after another.

**unrein** (oon'-rīn'), *G.* Impure; out of tune.

**unruhig** (oon-roo'-līkh), *G.* Restless; uneasy.

**unschuldig** (oon-shool'-dīkh), *G.* Innocent.

**unsingbar** (oon-zīng'-bār), *G.* Not singable.

**unstrung.** Of strings (a) relaxed in tension, (b) removed entirely.

**unter** (oon'-tēr), *G.* Under, below, sub. **U.-bass** (bās). Double bass.

**U.-brechung** (brēkh'-oongk). Interruption. **u.-brochen** (brōkh-ēn). Interrupted.

**U.-dominante** (dō-mī-nān'-tē). Subdominant. **U.-halbton** (hālp-tōn). Half-step below.

**U.-haltungsstück** (hāl-toongs-shtūk). Divertissement. **U.-leitton** (līt-tōn). Dominant seventh.

**U.-mediante** (mā-dī-ānt'-ē). Submediant. **U.-satz** (zāts). Supporter; a 32-ft. stop on the pedal.

**u.-setzen** (zēt'-zēn). To pass the thumb under a finger; or one foot under another.

**U.-stimme.** Lowest voice, or part. **U.-tasten** (tās-tēn). The white keys of the piano or organ.

**U.-töne** (tā-nē).

**Untertöne** (rī-ē). Vide **UNDER-TONES**.  
**unverziert** (oon-fēr-tsért'), *G.* Unornamented.  
**unvollkommen** (oon'-fōl-kōm-mēn), *G.* Incomplete.  
**uomo** (oo-ō'-mō), *I.* A man. Vide **PRIMO**.  
**up-beat**. 1. The raising of the hand or bâton, hence 2. An unaccented part of a measure.  
**up-bow**. Vide **BOW**.  
**upright**. Vide **PIANO**.  
**ura lion**. An instrument like the harpsichord or piano.  
**uhr-heen**. Chinese violin.  
**upper-clang**. Vide **CLANG**.  
**uscir di tuono** (oo'-shēr dē too-ō'-nō), *I.* To get out of tune.  
**usus**, *L.* 1. The rules of music. 2. Old synonym for neumes and the neume system.  
**ut** (ūt in *F*; in *I.* and *L.* oot). 1. In France the key and note C, so used also in indicating pitch, as *ut* 2. Vide **SOLMISATION**. 3. In Latin, as, like that. *ut supra*. As above, as before.  
**Ut que'ant lax'is**, *L.* Vide **SOLMISATION**.

## V

**V** Abbr. for *vide* = see; *violīn(s)*; *volti*; *vocē*.  
**va** (vā), *I.* Go on. **va crescendo** (krē-shēn'-dō), *I.* Go on increasing the volume.  
**vaccilando** (vāt-chī-lān'-dō), **vaccillante** (lān'-tē), *I.* Wavering, irregular.  
**va'gans**, *L.* Vague. Vide **QUINTUS**.  
**vago** (vā'-gō), *I.* Vague, rambling.  
**valce** (vāl'-chē), *I.* Waltz.  
**valeur** (vā-lūr), *F.* **val'or**, *L.* **valore** (vā-lō'-rē), *I.* Duration (of a note).  
**valse** (vāls), *F.* Waltz; used in *E.* rather of a concert-piece (*v. de salon*), than of a strict dance-tune.  
**v. chantée** (shān-tā), vocal waltz.  
**v. à deux temps** (dū tām). A quick waltz, with two steps in each measure.

**value**. Duration of a note or rest.

**valve**, **valvola** (vāl'-vō-lā), *I.* 1. The device inv. by Claggett, 1790, and Blümel, 1813, by which natural brass instrs. are made chromatic. A natural horn produces the fundamental tone naturally made by a column of air of its exact length; it can be made to produce a series of partials of this tone by the method of blowing. Vide **EMBOUCHURE** and **ACOUSTICS**. The key of the horn can be changed by substituting for one section of its tube a longer or shorter section called a crook, which alters the length of the horn, and the column of air, and alters therefore its fundamental key and gives it a new series of partials. Until the valve-mechanism was invented a horn could therefore play only in one key at a time. Valve instrs. have auxiliary tubes fitted to the main tube; they are, in fact, merely stationary crooks. The pressure of a certain valve acts as an instantaneous change of crook by shutting off the air in one crook, and turning it into another of different length. This device permits the sounding of a complete chromatic scale along the instrument's whole range. The valves are usually three in number, the first lowering the pitch a semitone, the second a tone, the third three semitones, thus giving a command of all keys (cf. **HARP**). (a) the piston, or piston-valve, is a plunger in an air-tight cylinder; by means of two holes the plunger at rest carries the air through the main tube; when pressed it shuts off the main tube and opens a side-tube, thus changing the key; a spiral spring restores it after pressure to the natural position. (b) the rotary valve is a stop-cock with four holes which produce the same effect. 2. **organ-valves** are (a) suction-valves, or suckers, which admit the wind to the bellows and retain it there; (b) joint-valves which regulate the air-density in the wind channels. (c)

- key-valves** or **pallets**, which are worked by a draw-stop; and (d) the **waste-pallet** relieving the bellows of surplus air.
- valzer** (vāl-tsār), *I.* Waltz. **v. a due passi**. Two-step.
- vamp**. 1. To improvise an accompaniment or prelude. 2. Such an accompaniment or prelude.
- variamento** (vā-rī-ā-mēn'-tō), *I.* Variation, difference. **variament'e**. Varied, freely.
- Variation**, *E.* (in *G.* fā-rī-ā-tsl-ōn', pl. -en; in *F.* vār-l-ās-yōh), **variazione** (vā-rī-ā-tsl-ō-nē, pl. -i), *I.* The manipulation of a given theme or air. In the old sense (called doubles), and in cheap modern usage such as "Home, sweet Home with variations," the air is simply smothered in ornaments, arpeggios, etc.; in the better sense (character variations) the theme is subjected to as much re-modelling, inversion, change of note-value, etc., as is possible without losing entire sight of its original meaning; sometimes merely the chord-relations are preserved. **variato** (vā-rī-ā'-tō), *I.*, **varié** (vā-rī-ā), *F.* Treated with variation.
- varsoviana** (ā'-nā), *I.*, **varsovienne** (vī-ēn), *F.* "Warsaw dance." Slow Polish dance in 3-4 time with an up-take of a quarter note, and an accented down-beat in every other measure.
- vaudeville** (vōd-vēl), *F.* 1. A country ballad or roundelay, usually satirical. 2. Operatic or musical comedy.
- vc.**, **vcello**. Abbr. for violoncello.
- veemente** (vā-ā-mēn'-tē), *I.* Veherent. **veemenza** (mēn'-tsā), *F.* Force.
- veiled**, **velato** (vā-lā'-tō), *I.* Marked by a desirable softening of the metallic quality of a tone; usually acquired by a slight escape of breath.
- vellutato** (vēl-loo-tā'-tō), *I.* Velvety, smooth.
- veloce** (vē-lō'-chē), **velocemen'te**, *I.* Swift(ly). **velocis'simo**. With extreme rapidity. **velocità** (chē-tā'). Rapidity.
- veneziana** (vē-nā-tsl-ā'-nā), *I.* Venetian.
- vent'age**. A hole in flutes, etc., to be stopped with finger or key.
- Ventil** (in *G.* fēn'-tll), **ventile** (vēn-tē'-lē), *I.* 1. Valve, hence **Ventilhorn** or **-kornett**. 2. Organ-valve.
- vēpres** (vēpr), *F.* Vespers.
- venusto** (vā-noos'-tō), *I.* Beautiful, charming.
- Veränderungen** (fēr-ēn'-dēr-oong-ēn), *G.*, pl. Variations.
- Verbindung** (fēr-bīn'-doongk) *G.* Binding, combination. **V.-zeichen** (tsl-khēn), *G.* Tie.
- verdeckt** (fēr-dēkt'), *G.* Hidden.
- verdoppelt** (fēr-dōp'-pēlt), *G.* Doubled.
- Verdop'pelung** (oongk). Doubling.
- Verengung** (fēr-ēng'-oongk), *G.* Diminution of value or interval.
- vergellen** (fēr-gēl'-lēn), *G.* To diminish.
- vergliedern** (fēr-glē'-dērn), *G.* To articulate.
- vergnügt** (fēr-gnūkt), *G.* Cheerful.
- Vergrößerung** (fēr-grēs'-sēr-oongk), *G.* Augmentation.
- Verhältnis** (fēr-hēlt'-nīs), *G.* Ratio or proportion.
- verhallend** (fēr-hāl'-lēnt), *G.* Dying away.
- ver'ilay**. Vaudeville.
- Verkehrung** (fēr-kā'-roongk), *G.* Imitation in contrary motion.
- Verkleinerung** (fēr-klī'-nēr-oongk), *G.* Diminution.
- Verkürzung** (fēr-kūr'-tsoongk), *G.* Diminution of value.
- Verlängerungszeichen** (fēr-lēng'-ēr-oongs-tsl-khēn), *G.* Dot of prolongation.
- verlöschend** (fēr-lēsh'-ēnt), *G.* Dying away.
- vermindert** (fēr-mīn'-dērt), *G.* Diminished.
- Vermittlungssatz** (fēr-mīt'-tēl-oongks-zāts), *G.* Episode.
- verrillon** (vēr-ē-yōh), *F.* Mouth-harmonica.
- Verschiebung** (fēr-shē'-boongk), *G.* "Shift," soft pedal. **ohne V.** Without soft pedal. **mit V.** With soft pedal.

**verschwindend** (fēr-shvin'-dēnt), *G.* Dying away.

**verse**. 1. Portion of an anthem or service to be sung by a soloist to each part, and not by the full chorus; hence **Verse-anthem**, and **Verse-service** for solo voices. 2. Line. 3. Stanza.

**verset'** (in *F.* vēr-sā), **versetto** (vēr-sēt'-tō), *I.*, **Versette** (fēr-sēt'-tē), *G.* 1. Short piece for the organ. 2. Versicle. **versetzen** (fēr-zēt'-sēn), *G.* To transpose. **Versetzung** (zoongk). Transposition. **Versetzungszeichen** (tsī'-khēn). The sharp, flat, and natural.

**versicle**, *E.*, **Versikel** (fēr-sīk-ēl), *G.* A short phrase or line, combining with the response to form one sentence.

**versila're**, *L.* To sing antiphonally.

**verso** (vēr'-sō), *I.* 1. Verse. 2. Air. **Verspätung** (fēr-shpā'-toongk), *G.* Retardation.

**verstärkt** (fēr-shtērkt'), *G.* Sforzando.

**verstimmt** (fēr-shtimt'), *G.* 1. Out of tune. 2. Depressed.

**vertatur**, **verte**, *L.* Turn over. **v. subito**. Turn quickly.

**vertical**. Of piano-strings, in one plane; opposed to overstrung.

**vertönen** (fēr-tā'-nēn), *G.* To die away.

**verve** (vērv), *F.* Spirit, energy.

**verwandt** (fēr-vānt'), *G.* Related, relative. **V-schaft** (shāft). Relationship.

**Verwechselung** (fēr-vēkh'-sēl-oongk), *G.* Change, mutation, of key, etc.

**verweilend** (fēr-vī'-lēnt), *G.* Retarding.

**Verwerfung** (fēr-vērf'-oongk), *G.* Transposing.

**verzi(e)rt** (fēr-tsērt'), *G.* Embellished.

**Verzi(e)rung** (tsē'-roongk). Ornament. **Verzögerung** (fēr-tsākh'-ē-roongk), *G.* Retardation.

**verzweiflungsvoll** (fēr-tsvī'-floongs-fōl), *G.* Full of despair.

**Vesper** (fēs'-pēr), *G.*, **vespero** (vēs'-pē-rō), **vespro** (vēs'-prō), *I.*, **vesperæ**, *L.* Vespers. Vide **HORÆ**.

**vesperti'ni psal'mi**, *I.*, pl. Evening psalms.

**vezzoso** (vēd-zō'-sō), *I.*, **vezzosamen'te**, *I.* Graceful(ly), tender(ly).

**vi.** Abbr. for violini.

**vibrante** (vē-brān'-tē), *I.* Vibrating, quivering.

**vibrato** (vē-brā'-tō), *I.* 1. Vibrating, resonant. 2. A strongly tremulous tone of distinct vibrations.

**vibra'tion** (in *F.* vē-brās-yōn). The regular oscillation of an elastic body, as a string, sounding-board, etc., contributing rapid periodic changes in the density of the air, which conveys the motion in sound-waves to the ear (without the air the vibrations are not conveyed to the air as sound; in a vacuum, a bell, for example, is not audible). The strength of the tone varies according to the *amplitude* or breadth of vibrations (travelling-distance of the elastic body back and forth); the pitch of the tone varies directly with the *rapidity* of the vibrations. The vibration-numbers of sounds vary in inverse ratio with the length of their sound-wave. A single vibration is from the point of rest to one extreme of motion, but is often calculated from one extreme to the opposite. A double vibration is measured from one extreme to the opposite and back again. **sympathetic v.** is that which is set up in an object (as a string, tuning-fork or even a plate) when the tone to which it vibrates naturally is sounded by some other instrument. Thus press the loud pedal of a piano, to remove the dampers, and sing or play on a violin any note. This note will be heard at once sounding on the piano-string. Furthermore, its partials will be similarly heard.

**vic'ar-choral**. Lay vicar of a cathedral choir.

**vicenda** (vē-chēn'-dā), *I.* Change.

**vicendevole** (dā'vō-lē). Vacillating.

**Vic'timæ pas'chali lau'des**, *L.* "Praise the paschal offering." Vide **SEQUENCE**.

**vi'de, vi'di, L.** Sec. **vi-** is often put at the beginning of a passage to be cut, and **-de** at the end.

**vide (vêd), F.** "Empty"; open, of strings, as **corde à v.** opp. to **corde à jouer**, a string to be stopped.

**Videl (fê'-dêl), G.** Fiddle.

**viel (fêl), G.** Much, many. **v.-chörig (kâ-rîkh).** For several choruses. **v.-facher (fâkh-êr).** Polymorphous. **v.-stimmig (shâm-mîkh).** Polyphonic.

**viël(l)e (vi-êl), F., viella (vi-êl'-lâ), I.**

1. Hurdygurdy. 2. Old viol. **vielleur (vi-êl'-tûr), F.** Player of the viol.

**vier (fêr), G.** Four. **V.-achteltakt.**

4-8 time. **v.-doppelt.** Quadruple.

**v.-fach (fêr'-fâkh).** With four ranks of pipes, etc. **v.-flüssig (fêr'-fûs-sîkh).** Four-foot (of pipes).

**V.-gesang.** 4-part song. **v.-gestrichene Note.** 32d note. **v.-gestrichene Oktave.** Four-marked.

**Vide PITCH. v.-händig (hên-dîkh).** For four hands. **V.-Klang (fêr'-klâng).** Chord of four tones; a seventh chord. **v.-mässig (fêr'-mês-sîkh).** Containing four measures.

**v.-saitig.** Four-stringed. **v.-stimmig.** In four-parts. **V.-stück.** Quartet. **'vierte (fêr'-tê).** Fourth.

**viertel or viertelnote.** Quarter note. **Viertelpause.** Quarter rest.

**Viertelton.** Quarter note. **Vierund-sechzigstel (fêr-oont-zêkhs'-ykh-shtêl).** 64th note. **Vierviertel-takt (fêr-fêr'-têl-tâkt).** 4-4 time.

**vierzehn (fêr'-tsân).** Fourteen. **vierzehnte.** Fourteenth. **Vierzweittel-takt (fêr-zvi'-têl-tâkt).** 4-2 time.

**vietato (vê-â-tâ'-tô), I.** Forbidden.

**vif (vêf), F.** Brisk, quick.

**vigoroso (vê-gô-rô'-sô), F.** **vigorosa-men'te, I.** Bold(ly).

**vigueta (vê-goo-â'-lâ), F.** **vihuela (vê-hoo-â'-lâ), Sp.** A primitive guitar.

**villageois (vê-lâ-zhwâ), F.** **villageoise (zhwâz), F.** Rustic.

**villancico (vêl-yân'-thê-kô), F.** **villancio (vêl-yân'-thî-ô), Sp.** 1. A church festival anthem. 2. A beginning and ending with chorus.

**villanella (vêl-lâ-nêl'-lâ), I., villanelle (vê-yâ-nêl), F.** "Village song," 15th cent. Italian folk-song of rustic tone and artless grace.

**villanesco (nês'-kô), F.** **villareccio (vêl-lâ-rêt'-chô), I.** Rustic.

**villot'to, I.** Secular song; cf. **VILLANELLA.**

**vi'na.** Ancient fretted 7-stringed Hindu instr. with body of bamboo, and two gourds for resonance.

**vinata (vê-nâ'-tâ), I.** A vintage-song. **vinet'ta.** Little vinata.

**vi'ol, viola (vê-ô'-lâ), I., viole (in F. vê-ôl; in G. fê-ô'-lê).** 1. The **viola** in modern usage is the tenor or alto violin, a little larger in size than the normal violin, and tuned a fifth lower c-g-d'-a'.

It is written on the C clef (except high notes, which are written in the G clef). Its tone is more sombre (very richly melancholy and elegiac indeed), and its harmonics are more limited. 2. The prototype of the violin. A fretted bow-instr. with 6 strings (sometimes 5 to 8); flat and tapering back; belly usually flat; sound-holes circular; bridge low to facilitate chords; tuned in fourths with one midway third. In 4 sizes *treble (alta)*, *alto (alt or tenore)*, *bass (bassa)*, *contrabass (violone)*. The **bass-viol** still persists in England. **v. di bardone (bâr-dô'-nê), I.** A barytone viol, of the size of the 'cello, with 6 or 7 gut strings, and a number of wire resonance strings lying along the belly and tuned diatonically. **v. bastarda (bâs-târ'-dâ), I.** "Bastard viol." Large viol da gamba. **v. da braccio (dâ brât'-chô).** "Arm-viol" as opposed to **v. da gamba**, "Leg-viol." **v. da spalla.** "Shoulder-viol," a larger arm-viol. **viola d'amore (dâ-mô'-rê), I., viole d'amour (dâ-moôr'), F.** 1. Richly beautiful, but obsolete instr., larger than the viola, furnished with frets and more strings, some above, and some below the finger-board. 2. A stop. **v. pic'cola or marina (mâ-rê'-nâ).** An instr. resembling the v.

**d'amore. v. pomposa** (pôm-pô'-să).

A large viol of the compass of the 'cello, but with a fifth string. Inv. by J. S. Bach. **viol da gamba** (dă găm'-bă), **viol di** (dē) **gamba**. "Leg-viol." A small obsolete violoncello, with frets, and five or six strings. **viola alta**. An enlarged viola inv. by Hermann Ritter of Wismar, Germany, 1877.

**violento** (vē-ō-lēn'-tō), **violentemente** (lēn-tē-mēn'-tē), *I.* Violently. **violenza** (lēn'-tsā). Fury.

**violin'**, *E.*, **Violine** (fē-ō-lē'-nē), *G.*, **violino** (vē-ō-lē'-nō), *I.*, **violon** (vē-ō-lōh), *F.* 1. "Small viol." A universally popular 4-stringed bow-instr. Developed possibly from the Viol, it has also been traced to the *lira da braccio*; it passed through many changes from about 1480-1530, when it assumed a shape little varied since. Though the name usually applies to one size, it may also be stretched to include the whole string quartet (which is the harmonic basis of the modern orchestra): the violin (or treble), the tenor violin or viola, the violoncello and the double bass. The violin proper has four gut strings with the accordature, g-d'-a'-e'. Its tone is capable of great variety, sentiment and brilliance, its range extending from g to the highest note in the orchestra, e'''. It is rich in harmonics, but its resources in chords are limited and must be handled with great care for the fingering.

Instrs. of the violin family consist of a curved *body*, or *resonance-box*, whose upper surface or *belly* is joined to a vaulted *back* by *ribs*; the body is curved in at the *waist*, the incurving being accented by *bouts*, whose *corners* are braced with *triangular blocks*; the belly (on which the *bridge* rests between slits called *sound-holes*, or from their shape *f-holes*) is braced with a thin strip (under the G string) called the *bass-bar*. A round prop or *soundpost* beneath the treble foot of the bridge connects the back and

the belly. The *finger-board* is on the *neck*, which terminates in a *head* ornamented with a *scroll* and containing a *peg-box*, in which are four movable *pegs* from each of which a string passes across a ridge called the *nut*, along the finger-board and over the bridge to the flat *tail-piece* which is fastened by a *loop* of gut to a *button* in the lower end of the body. 2. A 2, 4, and 8 ft. stop. **Violinbogen** (fē-ō-lēn'-bō-khēn), *G.* A vln.-bow. **Violin-cléf**, **Violinschlüssel** or **-zeichen**, *G.* The G clef. **violnier** (līn-ī-ā), **violiniste** (nēst), *F.*, **violinista** (nēs'-tā), *I.*, **Violinspieler**, *G.* A violin-player. **violino alto**, *I.* A small tenor viol. **violino piccolo** (pīl'-chō-lō), **piccolo**, **pochetto** (kēt'-tō), *I.* A small vln. tuned a fifth higher. **v. pompo'so**, *I.* A viola with an additional higher string. **violin-principal**. A 4, or 8 ft. stop. **Violinsaité**. Violin-string. **Violinsteg** (stāk). Violin-bridge. **Violinstimme**. Violin-part. **Violin-tenor**. A vln. of low tone. **violon de fer** (dū fēr). Iron fiddle. **violinata**. A piece for violin, or in violin style. **violinoz'li**. 8-ft. stop on the swell.

**Violon** (fē-ō-lōn'), *G.* The double-bass. **violier** (vē-ōl-yā), **violiste** (lēs't), *F.* Viola-player.

**violonar** (vē-ō-lō-nār'), *F.* Double-bass. **violonaro** (nār'-ō). Octo-bass.

**Violoncell** (fē-ō-lōn-tsēl'), *G.*, **violoncelle** (vē-ō-lōn-sēl), *F.*, **violoncello** (vē-ō-lōn-chēl'-lō), *I.* "Little violone." Commonly abbr. 'cello. Large 4-stringed instr. of vln.-family (vide VIOLIN) held between the knees and resting on a *standard* or *peg*. It is tuned an octave below the viola, C, G, d, a. Its music is written chiefly in the C clef, save high notes in the G clef, and low in the F clef (formerly it was all written in the G clef, an octave higher than it sounded). Chords and harmonics are little used, except in solos. The 'cello is one of the most important of orchestral instrs.,

- and one of the most expressive, especially of the graver or more yearning emotions, its gayety being rather sardonic.
- violone** (vê-ô-lô'-nê), **violono** (lô'-nô), *I.* "Large viol." 1. Double-bass. 2. Pedal-stop.
- violot'ta.** A large viola devised by Stelzner, Dresden, 1895, and tuned G, d, a, e'.
- vir'elay.** Vaudeville (also from the town of Vaux de Vire).
- vir'gil, L.** A neume.
- Virgil practice-clavier.** A mechanical piano inv. by A. K. Virgil, 1883, for practice-purposes, the heaviness of touch being adjustable in 6 gradations; a click answering the depression of a key, and another click its release.
- vir'ginal(s).** A small spinet-like instr. popular in the time of Queen Elizabeth, and placed upon a table.
- Virtuosos** (fêr-too-ôz'), *G.*, **virtuoso** (vêr-too-ô'-sô), *I.*, **virtuose** (vir-tü-ôz'), *F.* A performer of marked skill.
- Virtuositât** (ô-zî-tât'), *G.* Virtuosity. Remarkable execution.
- vis-à-vis** (vê-zâ-vê'), *F.* "Face to face." A large double piano with 2 opposite key-boards.
- vista** (vê'-tâ), *I.* Sight. **a prima v.** At (first) sight.
- visto** (vê'-tô), **vito** (vê'-tô), **vi(s)ta-men'te, I.** Swift(ly).
- vite** (vêt), **vitement** (vêt-mân), *F.* Quick(ly).
- vitesse** (vê-tês), *F.* Swiftiness.
- vivace** (vê-vâ'-chê), *I.* Lively, faster than *Allegro*. **vivacemen'te.** Briskly, quickly. **vivacet'to** (chêt'-tô). Rather lively. **vivacezza** (chêd'-zâ), **vivacità** (vê-vâ-chî-tâ'). Vivacity. **vivacis'simo.** Very fast. **vivamen'te.** Briskly.
- vive** (vêv), *F.* Brisk, quick.
- viven'dum, ad. L.** "To live" i. e., for permanence. Written, as opposed to improvised, counterpoint.
- vivente** (vê-vên'-tê), **vivido** (vê'-vî-dô), **vivo** (vê'-vô), *I.* Animated. **vivezza** (vê-vêd'-zâ). Liveliness.
- via.** Abbr. for viola.
- vo'cal, vocale** (vô-kâ'-lê in *I.*; in *F.* vô-kâl'), **voca'lis, L.** Relating or appropriate to the human voice. **vocal chords.** The two membranes in the larynx whose tensility is regulated at will to produce desired pitches. Vide **GLOTTIS**. **rima vocalis.** The opening between the vocal chords.
- vocalezzo** (vô-kâ-lêd'-zô), *I.* A vocal exercise.
- voca'lion.** Vide **REED-ORGAN**.
- vocali'ses** (in *F.* vô-kâ-lêz'). Solfeggio exercises for the voice.
- vocaliser** (vô-kâl-î-zâ), *F.*, **vocaliz-zare** (vô-kâ-lîd-zâ'-rê), *I.*, **vo'calize, E.** To practise exercises for the voice without words.
- vocalisa'tion** (in *F.* vô-kâ-lê-zâs-yôn). 1. The practice of exercises for the voice. 2. Display of vocal agility.
- vocalizzo** (lîd'-zô, pl. -î), *I.* Vocal exercise.
- voce** (vô'-chê), *I.* Voice. **colla v.** "With the voice," i. e., adopting the tempo of the solo part. **v. angelica** (ân-jâ'-lî-kâ). "Angel voice." Delicate reed-stop. **v. di bianca** (dê bî-ân'-kâ), *I.* "White voice." Applied to pale and colourless tones, such as the voices of young women, children and poorly trained adults. **v. di ca'mera.** A small voice for the chamber. **v. digo'la.** A guttural, throaty voice. **v. di pet'to.** The chest voice. **v. di tes'ta.** Head voice, the falsetto, upper register. **v. granità** (grâ-nê-tâ'). A "granite" or massive voice. **mezza voce** (mêd'-zâ). Half the power of the voice; a moderate tone. **v. pasto'sa.** A soft, flexible voice. **v. principale** (prên-chî-pâ'-lê). Principal voice. **v. rauca** (râ-oo-kâ). A hoarse, rough voice. **v. so'la.** The voice alone. **v. spianata** (spê-â-nâ'-tâ). Drawn out; smooth, sustained voice. **v. spiccata** (spîk-kâ'-tâ). A clear, distinct voice: well articulated. **v. umana** (oo-mâ'-nâ). The human voice. Vide **vox HUMANA**. **vociaccia** (vô-chî-ât'-châ). A bad, disagreeable voice. **vocina** (vô-chê'-nâ). Thin little voice.

**voces**, *L.*, pl. of **vox**. **v. aequa'les**.  
Voices of the same kind.

**Vogar** (fö'-gär), *G.* Fugara.

**Vogel** (fö'-gël), *G.* Bird. **V.-flöte**  
or **pfeife**. A bird-whistle. **V.-ge-**  
**sang**. "Singing of birds"; stop in  
old German organs, of small pipes  
standing in water, through which the  
wind passes; a merula.

**voglia** (völ'-yā), *I.* Ardour.

**voice**. 1. The sound produced by the  
larynx of human beings or animals.  
2. Part (for any instr.), often **voice-**  
**part**. 3. The tuning and tone of  
organ-pipes.

Of the human voice, these are the  
following divisions: *basso*, *tenor*,  
*counter-tenor*, *contralto* or *alto*, *mes-*  
*soprano*, *soprano* (Vide each of these  
words). Each voice is also divided  
into registers (or groups of tones of a  
uniform quality) the transition from  
one to another register being some-  
times distinct enough to be called a  
*break*; there are usually two breaks  
in a male, and three in the female  
voice. The registers are chest, head  
and falsetto (q. v.).

**voicing**. The adjustment of the pitch  
and quality of a pipe.

**voilée** (vwä-lä), *F.* Veiled.

**voix** (vwä), *F.* 1. Voice(s). 2. Part(s).

**v. angélique** (vwä-zän-jä-lëk).

Vox angelica. **v. céleste** (sä-lëst),

*F.* "Celestial voice," a stop formed  
of two dulcianas, one slightly sharp,  
thus giving a vibrato. **v. de poitrine**

(dü pwä-trën), *F.* Chest voice. **v.**

**de tête** (dü-tët). Head voice, fal-

setto voice. **v. glapissante** (glä-pë-

sänt). A shrill voice. **v. grêle** (vwä

grël). A sharp, thin voice. **v. hu-**

**maine** (ü-mën). Vox humana.

**vokal** (fö-käl'), *G.* Vocal. **V.-stil**

(shtël). Vocal style.

**volante** (vö-län'-të), *I.* "Flying,"

light, swift.

**volata** (vö-lä'-tä), *I.* **Volate** (vö-lä'-të),

*G.*, **volatine** (vö-lä-tën), *F.* "Flight,"

run, rapid series of notes. **volatina**

(vö-lä-të-nä), *I.* A little volata.

**volée** (vö-lä), *F.* A volata.

**Volk** (fôlk), *G.* Folk; of the common  
people. **V. gesang** (fôlk'-gë-zäng).  
**V. s.-lied** (slët), **V. stückchen** (stük'-  
kh'n), **V. s.-weise**. Folk-song or  
folk-music. **im Volkston** or **Volks-**  
**weise**. In folk-tone or style. **volks-**  
**t(h)ümliches** (tüm-lükh-ës). **Lied**.  
Popular folk-song.

**voll** (fôl), *G.* 1. Full; *mit vollem Werk*,  
*Chor*, *Orchester*, with the full organ,  
chorus or orchestra. **völler** (fël'-  
lër). Fuller, louder. **volles Werk**  
(fôl'-lës värk). Full organ. **Vollge-**  
**sang**. Chorus. **vollgriff** (grif-flkh).  
"Full-handed," with full chords.  
**vollkom'men**. Perfect, complete.  
**vollstimmig**. Full-toned, full-voiced.  
**Vollstimmigkeit**. Fullness of tone.  
**volltönend**, *G.* Sonorous. 2. As a  
suffix = full, as **gedankenvoll**.  
Thoughtful.

**volonté** (vö-lön-tä), *F.* Will, pleasure.

**à v.** At will.

**volta** (völ'-tä), *I.* 1. Time. 2. A kind  
of galliard. **prima v.** (prë'-mä).  
First time. **una v.** One. **due volte**.  
Twice.

**voltare** (völ-tä'-rë), *I.* To turn, to  
turn over.

**volte** (völ'-të, *J.*; in *F.* völt). 1. An ob-  
solete bounding dance in 3-4 time  
resembling the galliard. 2. Pl. of  
**VOLTA**.

**volteggiando** (völ-tëd-jän'-dö), *I.*  
Crossing the hands. **volteggiare**.  
To cross hands.

**volti** (völ'-të), *I.* Turn over. **v. su-**  
**bito**. Turn quickly.

**volubilità** (vö-loo-bë-lä'-tä), *I.* Vol-  
ubility. **volubilmen'te**. Fluently.

**vol'ume**. Quality of tone.

**vol'untary**. 1. An introductory organ-  
piece often extemporaneous. 2. An  
introductory anthem. 3. A species  
of toccata in two or three movements.

**volver a la misma cancion** (völ-vär  
ä lä mës'-mä kän'-thÿ-ön), *Sp.* To  
return to the same (original) air.

**vom** (fö'm), *G.* = *von dem*. From  
the. **vom Anfang**. From the begin-  
ning. **vom Blatte** (blät'-të). "From  
the page," i. e., at first sight.

**von** (fōn), *G.* By, of, from, on.  
**vor** (fōr), *G.* Before, pre-.  
**Vorausnahme** (fōr-ows'-nā-mě), **Vorgreifung** (fōr-grī'-foongk), **Vorgriff** (fōr-grīf), *G.* Anticipation. **Vorbereitung** (fōr'-bē-rī-toongk). Preparation. **Vorbereitungsunterricht** (oon'-tēr-rikht). Preparatory instruction.  
**Vordersatz** (zāts), *G.* First subject.  
**Vorzeiger** (gī-khēr), *G.* First violin, leader.  
**Vorhalt** (fōr'-hālt), *G.* 1. Suspension. **Vorhaltslösung** (lā-zoongk). Its resolution. 2. Syncopation.  
**vorher** (fōr-hār), *G.* Before. **tempo wie vorher**, *G.* The time as before.  
**vorig** (fō'-rīkh), *G.* Former, preceding.  
**voriges Zeitmass**. In the original tempo.  
**Vorsang** (fōr'-zāng), *G.* Act of beginning a song. **Vorsänger** (fōr'-zēng-ēr). Precentor.  
**Vorschlag** (fōr'-shlākh). Accentuated, appoggiatura.  
**Vorsetzzeichen**, *G.* Chromatic sign.  
**Vorspiel** (fōr'-shpēl), *G.* Prelude; overture. **Vorspieler** (shpē-lēr). Leader, principal performer. **Vortänzer**. Chief dancer. **Vorsteller**. Performer.  
**Vortrag** (fōr'-trākh), *G.* Execution, interpretation. **Vortragsbezeichnung** (bē-tsīkh-noongk). Expression mark. **vortragsstück**. Concert-piece.  
**vorwärts** (fōr'-vārts), *G.* "Forward," i. e., faster.  
**Vorzeichnung** (tsīkh'-noongk). 1. Signature. 2. Outline of a composition.  
**vox** (vōx), *L.* Voice. **v. acu'ta**. 1. A shrill voice. 2. In ancient music, the highest note in the bisdiapason. **v. ange'lica**, *L.* "Angelic voice," a 4-foot stop of sweet tone, also **v. virgin'ea**. "Girlish voice." **v. antece'dens**. The antecedent. **v. con'sequens**. The consequent. **v. grav'is**. Low voice. **v. huma'na**. "Human

voice," 8-foot reed-stop usually with tremulous effect. **v. retu'sa**. 8-foot stop. Plural **vo'ces**. **v. æquales**. Voices of the same kind, as male voices. **v. areti'niæ**. Aretinian syllables. **v. bel'gicæ**. The syllables of bocedisation.

**v. s.** Abbr. of *Volti subito*.  
**vue** (vū), *F.* Sight. **à premier v.** (ā prēm-yā vū). At first sight.  
**vulgans** (tibia), *L.* A flute-stop.  
**vuide** (vwēd), *F.* Open (of a string).  
**vuoto** (voo-ō'-tō), *I.* 1. Open (of a string). 2. Empty (of a stage).  
**v. v.** Abbr. for violini.

# W

**W** 1. In *F.* = **v. v.**, i. e., Violins. 2. Vide the letter *i*.  
**Wachtel** (vākh't'-ēl), *G.* "Quail." A toy pipe.  
**wahnsinnig** (vān'-zīn-nīkh), *G.* Frantic.  
**waits**, *E.* 1. Hautboys. 2. Players on the hautboys. 3. Night-watchmen. 4. Christmas carollers.  
**Wald** (vālt), *G.* Forest. **Waldflöte**, *G.*, or **-pfeife**. Forest-flute.  
**W.-quinte**. A stop. **W.-flötenquinte**. A stop a fifth higher.  
**Waldhorn** (vālt'-hōrn), *G.* "Forest-horn"; a winding-horn. (Vide **HORN**.)  
**walnika** (vāl-nē'-kā). Russian bagpipe.  
**wals** (wāls), *Dutch*. A waltz.  
**waltz**, *E.*, **Walzer** (vāl'-tsēr), *G.* 1. A popular modern round dance in 3-4 time, perhaps of Bohemian origin. The speed and rhythm vary, the **Ländler**, or **German**, being slow; the **Vienna**, or **Schleif-walzer** being quicker; the **Zweitritt**, **deux-temps**, or **two-step**, having but two steps to the measure. 2. A concert-piece in triple time, usually brilliant.  
**walynka** (vā-lēn'-kā). Russian bagpipe.

- Walze** (vāl'-tsě), *G.* "Roller." An undulating figuration.
- wankend** (vān'-kěnt), *G.* Wavering, hesitating.
- war'ble**. A bagpipe grace.
- Wärme** (vēr'-mě), *G.* Warmth.
- Washington Post**. In England a dance (so called from J. P. Sousa's march of that name) in which the man dances behind the woman.
- was'sail**. A convivial song.
- Wasserorgel** (vās'-sēr-ör-khēl), *G.* Hydraulic organ.
- waste-pallet**. Vide **VALVE**.
- water music**. Handel's name for certain airs, performed on the water, for the King.
- water-organ**. Hydraulic organ.
- wayhtes**. Old *E.* Waits.
- Weber chronom'eter**. Metronome, inv. by Weber. A cord divided into five inch-spaces, with a weight at the lower end. Abbr. **Web. Chron.**
- Wechsel** (vēkh'-sēl), *G.* Change. **W-chor** (kōr). Alternate choir. **W-gesang**. Antiphonal song. **W-note** (nō'-tē). Changing note.
- Wehmuth** (vā'-moot), *G.* Sadness. **wehmüthig** (vā'-mü-tīkh). Sad, sorrowful.
- Weiberstimme** (vī'-bēr-shftm'-mě), *G.* A female voice.
- weich** (vīkh), *G.* 1. Soft. 2. Minor.
- weight of wind**. Vide **INCH**.
- Weihnachtslied** (vī'-nākhts-lēt), *G.* Christmas hymn.
- weinend** (vī'-nēnt), *G.* Weeping.
- Weise** (vī'-zē), *G.* 1. Melody. 2. Manner; as a suffix = -wise.
- weisse Note** (vīs'-sē nō'-tē), *G.* "White" note; half or whole note.
- weit** (vīt), *G.* Dispersed, open (of harmony).
- Welle** (vēl'-lē), *G.* Roller of an organ.
- Wellatur** (toor'). Roller-system.
- Wel'lenbrett**. Roller-board.
- well-tempered**. In equal temperament, as in Bach's "Well-tempered Clavichord," a series of clavichord pieces ranging through all the keys. Vide **TEMPERAMENT**.
- Welsh-harp**. Vide **HARP**.
- weltlich** (vēlt'-līkh), *G.* Secular.
- wenig** (vā'-nīkh), *G.* Little. **ein wenig**. A little, rather.
- Werk** (vērk), *G.* 1. Work. 2. Movement. 3. Action. Vide **HAUPTWERK** and **OBERWERK**. 4. A stop. 5. The set of stops belonging to one key-board.
- Wert(h)** (vērt), *G.* Value, duration.
- wesentlich** (vā'-zēnt-līkh), *G.* Essential. **wesentliche Dissonanz**. A dissonant chord-tone, opposed to passing-note. **wesentliche Septime**. Dominant seventh.
- Wetter-harfe** (vēt'-tēr-hār-fē), *G.* "Weather-harp." Æolian harp.
- Wettgesang** (vēt'-gē-zāng), *G.* A singing-match.
- wheel**. Refrain, burden.
- whiffler**. A fifer.
- whipping bow**. A swift and violent violin attack.
- whistle**. A small, shrill wind-instr. blown at the end, like an old English flute.
- whole note, rest, shift, step, tone, etc.** Vide the **NOUNS**.
- wie** (vē), *G.* As. **wie aus der Ferne**. As from a distance. **wie oben**. Again as above. **wie vorher** (fōr-hār). As before.
- wieder** (vē'-dēr), *G.* Again. **W-gabe** (gā'-bē). Performance. **W-herstellungszeichen** (tsī'-khēn). The natural sign (♮). **w.-anfangen**. To begin again. **W-holung** (hō-loongk). Repetition. **W.-holungszeichen**. Sign of repetition. **W.-klang** (klāng), **W.-schall** (shāl). Echo.
- Wiegenlied** (vē'-gēn-lēt), *G.* Cradle-song.
- wild** (vēlt), *G.* Wild.
- wind** (wīnd). To blow, as a horn.
- Wind** (in *G.* vīnt). Air. **w. band**. 1. A band of wind-instrs. 2. The instrs. or the music for them. **windchest**. Vide **ORGAN**. **w. instruments**. A general name for all instrs. whose tone is produced by the breath or by bellows. **windtrunk**. A passage conveying air from the bellows to

the wind-chest. **Windmesser** (mēs-sēr), *G.*, windgauge. Vide **INCH**.  
**W.-harfe**, *G.* Æolian harp. **Windlade** (lā-dē), *G.* Wind-chest. Vide **ORGAN**. **Windstock** (shtōk), *G.* Cover of organ-pipes. **Windzunge** (tsoong-ē), *G.* Tongue of a pipe.  
**W.-harmoniä**, *G.* Æolodion.  
**winselig** (vīn'-zē-līkh), *G.* Plaintive.  
**Winkelstimme**. Plaintive voice.  
**Wirbel** (vēr'-bēl), *G.* 1. Peg (of a violin). **Wirbelkasten**. Peg-box.  
2. Stopper of a pipe. 3. Drumstick.  
4. Roll (on a drum). **Wirbeltanz** (tānts). A whirling dance.  
**wogend** (vō'-gēnt), *G.* Waving.  
**wohl** (völ), *G.* Well. **Wohlklang** (völ'-klāng), **Wohl laut** (lowt). Harmony. **wohlklingend**. Harmonious.  
**wohltemperierte** (völ-tēm-pē-rērt'), *G.* "Well-tempered" (*q. v.*).  
**Wolf** (in *G.* vōlf). 1. The disagreeable snarling of two pipes not quite in perfect tune. 2. Vide **TEMPERAMENT**.  
3. In bow-instr. the roughness of certain tones due to faulty workmanship.  
4. Vide **ORGELWOLF**. 5. The 12th and most troublesome of the circle of fifths. Vide **TEMPERAMENT**.  
**wood-wind**. 1. The whole group of wooden instrs. in the orchestra. 2. Organ-stops of wood.  
**working-out**. Development. Vide **FORM**.  
**Wortklang** (vōrt'-klāng), *G.* Accent, tone.  
**wrest**. A tuning-hammer. **wrestpins**. In a piano movable pins round which one end of the string is wound; by turning this the instr. is tuned.  
**wrestplank**. A plank of several layers of wood in which the wrestpins are driven.  
**wristguide**. Vide **CHIROPLAST**.  
**wuchtig** (vookh'-tīkh). Weighty, emphatic.  
**Würde** (vūr'-dē), *G.* Dignity. **würdevoll, würdig** (vūr'-dīkh). Dignified.  
**Wut(h)** (voot), *G.* Madness. **wüthend** (vū-tēnt), **wüthig** (tīkh). Furious.

X

**XENORPHIKA** (ksān'-ōr-ft-kā), *G.* A piano-violin with a bow to each string, inv. by Röllig, 1797; he also inv. the somewhat similar *orphika*.  
**xylharmoniä** or **-con**, *Gr.* Utro's improvement in 1810 upon his **xylo-siston**, inv. 1807; a euphonion with wooden, instead of glass, rods.  
**Xylorganon** (ksēl'-ōr-gā-nōn), *Gr.* Xylophone.  
**xylophone** (zīl'-ō-fōn). A graduated series of bars of wood upon bands of straw or cord, played with wooden mallets, compass 2 octaves.

Y

**YABAL** (yā'-bāl), *Heb.* Trumpet blast.  
**yang kin**. A Chinese dulcimer with brass strings.  
**yo**. Indian flute.  
**yo'del, yod'ler**. Vide **JODEL, JODLER**.  
**yue kin**. Chinese guitar.

Z

**Z** A (zā). Formerly applied by the French to *B₂* to distinguish it from *B₁* or *S₁*.  
**zahlen** (tsā'-lēn), *G.* To count.  
**zähle**. "Count!" **Zählzeit** (tsīt). A count.  
**zaleo** (thā-lā'-ō), *Sy.* Vide **JALEO**.  
**zampogna** (tsām-pōn'-yā), **zampugna** (poon'-ya), *I.* 1. Ancient bagpipe.  
2. A shawm. Vide **CORNAMUSA** and **CHALUMEAU**. **zampognare** (pōn-yā'-rē). To play the pipes. **zampognatore**. A piper. **zampognetta** or **-ina** (pōn-yē'-nā). A small bagpipe.  
**za'ner**. Egyptian bassoon.  
**zanze**. Vide **AMBIRA**.  
**zapateado** (thā-pā-tā'-ā-dhō), *Sy.* A dance whose rhythm is emphasised by stamping the heel.

**Zapfenstreich** (tsä'-pfën-strīkh), *G.* The tattoo.

**zarabanda** (thā-rā-bān'-dhā), *Sp.* Saraband.

**zaramel'la** (tsā-rā-), *I.* Rustic double-reed pipe with bell-mouth.

**Zargen** (tsār'-khën), *G.*, pl. Sides of violin, etc.

**zart** (tsärt), *G.*, **zärtlich** (tsärt-likh). Tender, delicate. *mit zarten Stimmen*, with delicate stops. **Zartflöte**. A very soft 4-foot flute-stop.

**zarzuela** (thār-thoo-ä'-lä), *Sp.* A 2-act drama with music, something like the vaudeville; originating in the 17th century at the royal castle Zarzuela.

**Zauber** (tsow'-bër), *G.* Magic. **Z.-lied** (lēt). Magic song.

**zeffiró'so** (tsëf), *I.* Zephyr-like.

**zehn** (tsän), *G.* Ten. **Zehnte** (tsän'-të). Tenth.

**Zeichen** (tsi'-khën), *G.* Sign(s).

**Zeit** (tsit), *G.* Time. **Z.-mass** (tsit'-mäs), *G.* Tempo. **Zeitmes'ser**. Metronome. **Z.-werth**. Time value.

**zèle** (zël), *F.*, **zelo** (tsä'-lō), *I.* Zeal, ardour. **zelo'so**, **zelosamen'te**. Zealous(ly).

**zeng** (tsëng). Persian cymbals.

**Zergliederung** (tsër-glët'-ër-oongk), *G.* Dissection, or analysis of a subject.

**zerstreut** (tsër-stroit'), *G.* Dispersed.

**ze'ze**. An African guitar.

**Ziehharmonica** (tsë), *G.* The accordion.

**ziemlich** (tsëm'-līkh), *G.* Rather; moderately.

**Zierathen** (tsë-rä'-tën), *G.*, pl. Ornaments.

**zierlich** (tsër-līkh), *G.* Neat, graceful.

**Ziffer** (tsif'-fër), *G.* Figure, Arabic numeral.

**ziganka** (chi-gän'-kā), *Russian*. Country-dance.

**Zigeunerartig** (tsë-goin'-ër-är-tīkh), *G.* In gypsy style. **Z.-musik** (moo-zëk'). Gypsy music.

**zikrs**. Dances of Egyptian dervishes.

**zillo** (tsil'-lō), *I.* Chirp, chirping.

**zimbalon**. Vide CZIMBALON.

**Zimbel** (tsëm'-bël), *G.* Cymbal. **Z.-stern**. A star hung with small bells

in front of an organ and sounded by a current of air.

**zingana** (chën-gä'-nä). Bohemian song. **zingarese** (tsën-gä-rä'-zë), *I.* Gipsy.

**zingaresca** (rës'-kä). In the style of gipsies. **zingaro** (tsën'-gä-rō). Gipsy.

**Zinke** (tsīnk'-ë), pl. -en, *G.* Cornetto, ancient or modern. **Zinkbläser** (tsīnk'-blä-zër), *G.* Cornet-player.

**zith'er** (in *G.* tsit'-ër). 1. The modern (or **Schlagzither**) is a flat, shallow resonance-box without a neck, with about thirty-six strings of various material—wire and gut—some overspun.

Under some of the strings at one side lies a fretted finger-board; on these the melody is stopped out with the left hand. These strings, tuned a', a', d', g, c, are plucked with a plectrum attached to the right thumb; the rest of the strings are tuned in fourths, and plucked with the other fingers of the right hand. It is made usually in 3 sizes, the Treble or **Prim** (prēm) -z; the **concert**; and **elegie** (ël-ë-jë') (or **Alt** or **Lieder**) -z, which is tuned a fourth lower.

2. **bow-zither** or **Strich-zither** (strīkh), *G.* Was originally heart-shaped, but the **philomèle** now resembles a more pointed viola with shallow bouts (the **viola-zither** having a still closer resemblance). The **bow-z.** has a peg in the head, which is rested upon a table, the body being held in the lap. It has four metal strings, g, d, a', e'.

3. A cither. 4. An old German instr. with a sound-box, a neck, a fretted finger-board, and eight or more strings tuned in unison two and two and plucked with a quill. **Z.-harfe**. A form of keyed auto-harp. **Zitherspieler** (shpë'-lër), **Zitherschläger** (shlä-khër), *G.* Guitar-player. **zittera** (tsit'-të-rä), *I.* Zither.

**zitternd** (tsit'-tërnt), *G.* Trembling.

**zittino** (tsit'-të-nō), *I.* Silence.

**zögernd** (tsä'-gërnt), *G.* Retarding.

**zolla** (tsöl-fä'), *I.* Vide SOLFA.

**zoppa** (tsöp'-pā), or -o, *I.* Lame, limping. **alla z.** Syncopated; used also of a jerky Magyar rhythm.

**zornig** (tsôr'-nĭkh), *G.* Angry.  
**zoulou** (zoo-loo), *F.* "Zulu." A pianette.  
**zour'na**. Oriental oboe.  
**zu** (tsoo), *G.* To, at, by, in, unto.  
**Zufällig** (tsoo'-fêl-lĭkh), *G.* Accidental (sharp, flat, or natural).  
**zufolo** (tsoo'-fô-lô), *I.* Flageolet, small bird-flute. **zufolone** (lô'-nê). A large whistle.  
**Zug** (tsookh), pl. **Züge** (tsü'-khê). 1. Draw-stop or register. 2. Slide.  
**Zugtrompete** (trôm-pâ'-tê), *G.* Slide-trumpet; the trombone. **Zugwerke** (vêr'-kê). Tracker-mechanism.  
**Zügelglockchen** (glêk-khên), *G.* The passing bell; a knell.  
**Zuklang** (tsoo'-klâng), *G.* Concord.  
**Zukunftsmusik** (tsoo-koonfts'-moo-zêk'), *G.* "Music of the future." A term applied satirically to Wagner's work by L. F. C. Bischoff, 1850; but later adopted as a watchword by the Wagnerians.  
**zum** (tsoom), *G.* = *su dem*. To the.  
**zumma'rah**. An Egyptian reed instr. like a bassoon.  
**zunehmend** (tsoo-nâ'-mênt), *G.* Increasing.  
**Zunge** (tsoong'-ê), *G.* 1. Tongue.  
**Doppelpzunge**. Vide TONGUING.  
**2. Z.-pfeife**. Reed-pipe. **Z.-blatt**. Clarinet reed. **Z.-stimme**. Reed-stop. **Z.-werk**. The reed-stops collectively. **auf-** (or **durch-**) **schlagende Z.** Beating (or free) reed.  
**zur'na**. Turkish oboe.  
**zurück** (tsoo-rük'), *G.* Back. **z.-gehend** (gâ'-ênt), *G.* Returning to the original tempo. **z.-halten**. To retard. **z.-haltung**. Retarding. **Z.-haltung** (hâl-toongk). Retardation. **z.-tönen** (tâ-nen) or **z.-treiben** (trî-bên). To reverberate. **Z.-schlag**. Vide RIBATTUTA.  
**zusammen** (tsoo-zâm'-mên), *G.* Together. **z.-gesetzt**. Combined, compound (of time). **Z.-klang**, **Z.-laut** (lowt). Harmony. **Z.-schlag**. Vide ACCIACCATURA. **z.-streichen**. To slur. **Z.-streichung** (stri-khoongk). Slurring.

**zutraulich** (tsoo-trow'-lĭkh), *G.* Confident(ly).  
**Zuversicht** (tsoo'-fêr-zĭkht), *G.* Confidence.  
**zwanzig** (tsvân'-tsĭkh), *G.* Twenty. **Zwanzigste** (tsvân'-tsĭkh - stê). Twentieth.  
**zwei** (tsvî), *G.* Two. **z.-chörig** (khâ-rĭkh). Two-choired. **z.-fach** (fâkh), **z.-fältig** (fêl-tĭkh). 1. In two ranks (organ-pipes). 2. Compound (of intervals). 3. Double (of counterpoint). **z.-flüssig**. Two-foot. Vide PIPE and PITCH. **Z.-gesang**. A duet. **z.-gestrichen**. Twice-marked. Vide PITCH. **Z.-glied** (glêt). Sequence of two chords. **Z.-halbertakt**. 2-2 time. **z.-händige** (hênt'-lĭkh-ê). For two hands. **Z.-klang**. A chord of two tones. **z.-mal** (tsvî-mâl). Twice. **z.-stimmig**. For two parts. **Z.-spiel** (shpêl). A duet. **Zweite** (tsvî-tê). Second. **Zweiteil** (-note). Half-note. **Z.-tritt**. Vide WALTZ. **Z.-unddreissigstel** (oont-dri-zĭkh-shtêl). 32d note. **Z.-viertelnote** (fêr'-têl-nô-tê). Half-note. **Z.-viertelpause** (pow-zê). A half rest. **Z.-vierteltakt**. 2-4 time. **Z.-zählghertakt** (tsâ-lĭkh-êr-takt). Duple time. **Z.-zweiteltakt** (tsvî-tsvî-têl-takt). 2-2 time.  
**zwerchflöte** (tsvêrkh-) or **pfeife**, *G.* Transverse flute.  
**zwischen** (tsvĭsh'-ên), *G.* Between. **Z.-akt**. Intermezzo. **Z.-gesang**, **Z.-handlung**, **Z.-harmonie**, **Z.-satz**. The episode (in fugue). **Z.-raum** (-rowm). Space between the lines. **Z.-spiel**. Interlude. **Z.-stille** (shĭl'-lê). Pause. **Z.-stimme** (shĭm-mê). Middle voice. **Z.-ton**. Intermediate tone.  
**Zwitscherharfe** (tsvĭtsh-êr), *G.* Vide SPITZHARFE.  
**zwölf** (tsvêlf), *G.* Twelve. **Z.-achteltakt** (âkh-têl-tâkt). 12-8 time. **Z.-saiter** (zi-têr). "12-stringed" bissex.  
**zymbel** (tsêm'-bêl), *G.* Vide CYMBAL.  
**zxxjoanw** (shaw). *Maori*. 1. Drum. 2. Fife. 3. Conclusion.



---

# The Stories of the O P E R A S

told by Acts, Entrances and Songs; with  
the Casts of the Original Creators

---

**BEETHOVEN, LUDWIG VON.**

**Fidelio, oder die eheliche Liebe** (fē-dāl'-yō, ō'-dēr dē ā'-ē-līkh-ē lē'-bē).  
Fidelio, or Conjugal Love.

Two-act opera. Book by Joseph Sonnleithner and Treitschke after Bouilly's romance "Léonore, ou l'Amour Conjugal."

Produced in three acts, Vienna, Nov. 20, 1805, without success. Revised by Breuning and produced as "Leonore" in 2 acts without success. Revised by Treitschke and produced as "Fidelio," Vienna, May 23, 1814, with success. For this work Beethoven composed four overtures. That called "No. 1," was composed third, in 1807. The "Leonore," or "No. 3" was composed second in 1806; the "No. 2" was written first, in 1805; the "No. 4" or "Fidelio," in 1814.

## CHARACTERS AND THEIR CREATORS.

**DON FERNAN'DO,**  
*Minister*.....Weinkoff, bar.  
**DON PIZARRO** (dōn pē-tsār'-rō),  
*Governor of a State*  
*Prison*.....Meier, bar.  
**FLORESTAN** (flōr'-ēs-tān),  
*A prisoner*.....Demmer, tenor.  
**Roc'co,**  
*Chief jailer*.....Rothe.  
**JAQUINO** (yāk-wē'-nō),  
*Turnkey*.....Cache.  
**CAPTAIN OF THE GUARD**.....Meister.

**LEONORE** (lā-ō-nō'-rē),

*known as FIDELIO, wife*

*of Florestan*.....Frl. Milder.

**MARZELLINE** (mār-tsēl'-lē'-nē),

*Rocco's daughter*.....Frl. Müller.

Act 1.—Scene. Courtyard of the Prison. Marzelline ironing, worried and beset by Jaquino, who makes love to her, with interruptions of someone knocking. Rocco calls him and he goes, jealously mentioning Fidelio, who has entered Rocco's service and whom Marzelline loves, thinking her to be a man. Left alone the girl rejoices in hope that Fidelio will marry her (in an aria "Die Hoffnung"). Jaquino enters with Rocco, inquiring for Fidelio, who enters in man's garb, laden with provisions and a box of letters. Rocco and Marzelline hint of marriage, and Fidelio secretly expresses her uneasiness. In a famous quartet ("Mir ist so wunderbar"—in canon-form) their varying feelings find vent. Rocco tells of the importance of money to wedded bliss. Fidelio asks to be allowed to help him in his prison duties, and he consents that she shall have admittance to all but the dungeon, where a certain wretch has lain two years. The two women depart on the announcement that Pizarro is coming. He enters with a guard, and Rocco gives him the letters. One of them is a secret warning that Don Fernando is going to make an unannounced inspection of the prison, having

heard that there are several prisoners unjustly held. Pizarro plans to put his old rival, Florestan, out of the way. He sends an officer to watch from a tower for Fernando's approach; then orders Rocco to kill Florestan. Rocco refuses, and is ordered by Pizarro to dig the doomed man's grave, while Pizarro himself commits the murder. When they have gone, Fidelio enters; she has overheard the plot, and pours out her horror (in the great aria "Abscheulicher!"). Her rage changes to grief, then to hope in God. When she has gone, Marzelline and Jaquino enter, quarrelling. Rocco appears, rebukes Jaquino for hoping to marry his daughter, and orders him to release the minor prisoners for their breath of air. The prisoners rejoice in the sun, and Rocco tells Fidelio that she may come and help him dig the grave of the mysterious prisoner whom Pizarro is going to kill. Fidelio is overcome with horror at having to dig her husband's grave. Marzelline and Jaquino hurry in, saying that Pizarro is coming in a rage. After them enters Pizarro, storming at Rocco's letting the prisoners out. They are ordered back to their cells.

Act II.—Scene 1. The dungeon. Florestan, chained, bemoans his fate; he sees his wife in a vision, but sinks down exhausted and oblivious of the entrance of Rocco and Fidelio. She cannot see the prisoner's face, but believes it is her husband, and vows to save him in any case. She gives feeble aid to Rocco in digging the grave, and when Florestan, waking, calls for drink, she lifts a pitcher of wine to his lips and gives him a crust of bread. Pizarro enters and orders Fidelio away. She does not obey, but when Pizarro starts to stab Florestan she protects him and declares herself his wife. She draws a pistol and threatens Pizarro. A trumpet is heard. Jaquino enters, announcing the coming of Don Fernando. Pizarro hurries away, and Rocco follows him, after pressing the hands of the reunited lovers, who join in a rapturous duet ("O Namen-

lose Freude"). Rocco returns, saying that all the prisoners are to have a hearing, and leads them out. Scene 2. The square before the castle. The Minister frees the rejoicing prisoners. Rocco leads in Florestan and Fidelio, for whom he pleads. Pizarro is sent away in disgrace, and all join in praise of the wife's fidelity.

#### BELLINI, VINCENZO.

##### Nor'ma.

Two-act lyric tragedy. Book by Romani. Produced in Milan, 1832.

#### CHARACTERS AND THEIR CREATORS.

##### POLLIONE,

*A Roman Pro-Consul, Donzelli, tenor.*

##### FLAVIO (flă'-vî-ô),

*His friend.....tenor.*

##### OROVEO (ôr-o-vă'-so),

*Druid Chief.....bass.*

##### NOR'MA,

*His daughter, a Druidess.....sopr.*

##### ADALGISA (ă-dăl-gě'-ză),

*A young priestess.....sopr.*

##### CLOTILDE (klô-těl'-dê),

*Norma's confidante.....sopr.*

Two children of Norma and Pollione.

Act I.—Scene 1. Night in the Sacred Druid Forest in Gaul; in the centre the Oak of Imminsul. The Druids enter in religious procession. Oroveo bids them strike the bell thrice when the moon appears. They wait for Norma to cut the sacred branch, and give the signal for the defeat of the Roman invaders. When they have passed on Pollione and Flavio steal in. Pollione confesses that, though he has loved Norma, who has broken all her vows and borne him two children, he has tired of her, and loves Adalgisa, a priestess vowed to virginity. He tells of a dream ("Meco all' altar di Venere") in which Norma blights his vision of joy with Adalgisa. The sacred shield resounds, calling the Druids back, and the two Romans slip away, Pollione vowing to wipe out their religion. The Druids welcome Norma,

## STORIES OF THE OPERAS 311

who enters with a retinue of priestesses, but in place of calling them to fight the impious Romans, she rebukes their wrath and bids them keep peace ("Sediziose voci"), saying that Rome will perish from its own vices. She cuts the sacred mistletoe, and, kneeling, calls on the moon's "chaste goddess" ("Casta diva") to shed peace upon them. They demand Pollione's life, and she promises them revenge, but aside confesses her love for him ("Ah bello a me ritorno"). When the Druids have left, Adalgisa appears, dreaming of her love for Pollione ("Sgombra è la sacra selva"). In contrition she kneels before the altar she has forgotten. Pollione, appearing, reproaches her for praying to the god ("Va, crudele"), and begs her to go to Rome with him ("Dove è amor"), and she consents. Scene 2. Norma's dwelling. Norma and Clotilde speak of the two children of her secret and forbidden love. Hearing someone approach, she has Clotilde conceal the children. Adalgisa appears and, prostrating herself, confesses her unholy love. Norma grants her forgiveness and then asks her lover's name. Adalgisa points to Pollione, who appears. Norma, in her rage, has no blame for Adalgisa, but covers Pollione with reproaches, and, hearing the temple bell, leaves him. Adalgisa also repulses him.

Act II.—Scene 1. Norma's dwelling. Her children are asleep on a couch. She enters with a dagger to kill her children in revenge on Pollione. But a revulsion of motherly feeling leads her to embrace them. She sends Clotilde to bring Adalgisa, who enters and is asked to take the children to Pollione ("Deh, con te li prendi") and become his wife, while Norma kills herself. Adalgisa pleads with Norma to seek her own happiness ("Mira, O Norma"). Adalgisa and Norma pledge friendship. Scene 2. A solitary place where the Gauls chant of war. Oroveso says that Pollione is to return to Rome and be replaced by a still more cruel pro-consul; he counsels delay, however, before they

take up arms. Scene 3. Temple and altar of Irminsul. Norma is hopefully waiting Adalgisa's mission begging Pollione to return to the mother of his children. Clotilde comes to say Pollione has refused, and even vows to take Adalgisa by force from the temple. Norma, in high frenzy, strikes the shield of Irminsul three times, and the Druids and Gallic warriors assemble excitedly. Norma cries for immediate war on the Romans ("Guerra, guerra!"). Clotilde runs in to say that a Roman warrior has been caught in the temple. Pollione is brought in, and Norma is given the sword to kill him for his impiety. Her hand trembles, and she begs all to withdraw while she questions the culprit. Alone with Pollione, she tells him his life is in her power ("In mia mano alfin tu sei"). She says Adalgisa will be burned for breaking her vows. He kneels and prays that she be spared. Norma summons the Druids back and says that one of the priestesses has broken her vows and must be burned alive. The Druids demand her name. Pollione implores mercy, and is dumb-founded when Norma announces herself as the guilty one. In a sudden recrudescence of his old passion he climbs the funeral pyre with her ("Qual cor tradisti"). Her last prayer is that her father protect her children ("Deh, non volerli"). The Druids throw over her the black veil, and she and Pollione look forward to bliss beyond this life.

### BELLINI, VINCENZO.

**La Sonnambula** (lă-sôn-năm'-boo-lă).

The Somnambulist.

Two-act opera. Book by Felice Romani, after a vaudeville by Scribe. Milan, March 6, 1831.

#### CHARACTERS AND THEIR CREATORS.

ELVINO (ël-vě'-nō),

*A rich farmer* . . . . . Rubini, tenor.

RODOLFO,

*A young lord incognito,*

Mariano, bar.

ALESSIO,

*A peasant, in love with Lisa*...bass.

AMINA (ä-mě'-nä),

*An orphan, Teresa's ward,*

Mme. Pasta, sopr.

LISA (lě'-zä),

*An innkeeper*... Mme. Toccani, sopr.

TERESA (tä-ra'-sä),

*The miller's wife*.....m.-sopr.

Act I.—Scene. In front of a mountain inn. The peasants gather, singing a welcome to the bride Amina. Lisa, who loves Elvino, the bridegroom, alone is jealous amidst the joy ("Tutto è gioia"). Her lover, Alessio, cannot quiet her envy, though he speaks of his own approaching marriage with her. After a song of Switzerland ("In Elvezia non v'ha rosa"), Amina enters, grateful for the welcome and her serene future ("Come per me sereno" and "Sovra il sen la man mi posa"). She embraces her foster-mother and the grudging Lisa. The notary comes, and then Elvino, who had stopped to implore the Virgin to send his wife perfect virtue. He gives her the ring ("Prendi, l'anel ti dono") and violets. He invites everybody to be present at the wedding at dawn the next morning. The noise of post-horses is heard, and Rodolfo enters to ask the way to the castle. He recalls the familiar scenes ("Vi ravviso o luoghi ameni"), but he is not recognised by the others. He flatters the bride's bright eyes ("Tu non sai con quei begli occhi"), and Elvino feels a pang of jealousy. The sunset makes it dangerous to proceed up the mountain to the castle, and Rodolfo is warned of the phantom that appears at night ("A fosco cielo"). He decides to stop at Lisa's inn. When he has gone, Elvino jealously rebukes Amina. She tries to calm his jealousy ("Son geloso del zefiro amante"), and they are tenderly reconciled ("Mai più dubbi").

Act II.—Scene I. A bedroom in the inn. Lisa comes to welcome the Count, whom she has recognised. She slips into a cabinet on hearing someone approach,

but leaves her shawl behind her. Amina enters in a nightdress, walking in her sleep. Rodolfo realises her condition, but Lisa, seeing her, hurries away scandalised. Amina lies down and sleeps on Rodolfo's bed, while he leaves by the window. The villagers come tip-toeing in to welcome the Count, who has been away so many years. Lisa leads in Elvino and Teresa, who see Amina and believe her guilty. She wakes and is repulsed by Elvino. Teresa alone believes her innocence. Scene 2. A shaded valley. Peasants pass on their way to the castle to plead with the Count to clear Amina's good name. Amina and Teresa enter, and, later, Elvino, who again covers her with scorn, though he longs for the time of his old trust ("Ah, perché non posso odiarti").

Act III.—Scene. The village green; a mill in the distance. Alessio is pleading with Lisa not to love Elvino, but she scorns him. Villagers enter to say that Lisa is chosen as bride to Elvino; he comes himself to tell her. Rodolfo appears and explains Amina's presence in his room, but Elvino refuses to hear him. Teresa comes, saying that the distraught Amina has at last fallen asleep. She brings Lisa's shawl, and accuses her of visiting the Count. The Count will not speak of her guilt, but persists in defending Amina, who is seen coming out of the mill. She is again walking in her sleep, and passes across a plank over the very mill-wheel. All watch her in suspense, but she crosses in safety, dreaming of Elvino's cruelty. He gives her back the ring he took from her, and she wakes in his arms. She gives voice to her rapture ("Ah non giunge uman pensiero"), and all rejoice with her.

#### BIZET, GEORGES.

*Carmen* (kär-män).

Four-act opera. Book by Henri Meilhac and Ludovic Halévy (after Prosper Mérimée's romance).

Produced, Paris Opéra Comique, March 3, 1875, with Mme. Galli-Marie

## STORIES OF THE OPERAS 313

as "Carmen," Mlle. Chapuy as "Michaela."

### CHARACTERS.

DON JOSÉ (dôn zhô-zâ; in Spanish hô-zâ'),  
*A brigadier*.....tenor.  
 ZUNIGA (tsû-nê'-gâ),  
*An officer*.....bass.  
 MORALES (mô-râ'-lës),  
*A brigadier*.....bass.  
 ESCAMILLO (äs-kä-mêl'-yô),  
*A toreador*.....bar.  
 IL DANCAIRO (el-dân-ki'-rô), IL  
 REMENDADO (ël rä-mên-dä'-dhô),  
*Smugglers*.....tenor, bar.  
 LILLAS PASTIA (lêl'-yäs päs-tê'-ä),  
*Innkeeper*.....  
 CARMEN,  
*A cigarette girl*.....m.-sopr.  
 MICHAELA (mê-kä-ä-lä'),  
*A peasant girl*.....sopr.  
 FRASQUITA (frä-skê'-tä), MER-  
 CEDES (mêr-thä'-dës),  
*Cigarette girls*.....m.-sopr.

Act I.—Scene. A crowded square in Seville, in front of a cigarette factory near a bridge. Michaela enters, looking for Don José; she is advised by Morales to wait inside the guard-house. The guard is relieved ("Noi con la guardia"), under command of Zuniga and José. An officer chaffs José about Michaela, and José says none of the cigarette girls can compare with her. The bell rings for the noon-hour and the girls enter smoking and singing of life as all one vanity of smoke ("Seguir l'occhio in aria"). Carmen saunters in, gay and impudent, teasing her loving admirers with an old Spanish Habanera (composed by Pradier and called "El Aveglito") ("Amor, misterioso Angelo"). The bell rings and as the cigarette girls return to work, she tosses a flower at the bewildered José. Michaela appears and timidly tells that his mother has sent him by her a letter, some money, and also—a kiss ("La madre

tua con me"). José is moved by memories of his mother ("Mia madre io la rivedo"), and feels that her letter has saved him from the tempter Carmen. He gives Michaela loving messages and the girl goes. A riot is heard in the factory; thither all rush in panic, discussing a fight between Manuelita and Carmen, who is brought out by officers. She mocks their questions and finally strikes one of them. They decide to tie her hands with a rope and leave José to guard her. On him she practises all her wiles, and asks him to meet her at Lillas Pastia's inn near the bastion (a seguidilla, "Pressa il bastion di Siviglia"). He at length unties her hands, but she pretends, when the officer returns, that they are still tied. When José starts to lead her across the bridge, however, she pushes him down and escapes.

Act II.—Scene. Lillas Pastia's inn, two months later. Cigarette girls, gypsies and others including Zuniga, are making merry and Carmen sings and dances with the rest ("Vezzi e anella scintillar"). Frasquita brings word that the inn must close; Zuniga invites Carmen to go, but seeing her sad, tells her that Don José, who has suffered imprisonment and reduction to the ranks for conniving at her escape, is now free. A procession in honour of the toreador Escamillo passes and the famous bull-fighter is invited in. He sings of the delights of the arena ("Toreador, attento"). He flirts with Carmen, she banters him, and Lillas Pastia clears the inn of all except the gypsies and Carmen and closes it up. The two smugglers appear and confess the usefulness of women in their profession (a quintet "Abbiám in vista"). Carmen declines to join them, and they blame it to love. José is heard singing ("Dragon d'Alcalá") and they decide that he would make a good smuggler. Carmen consents to try to win him over, and the others withdraw. José enters and she levels all her witchery on him, dancing and singing ("Voglio danzar per tuo

piacer"). He hears the "retreat" sounded at the distant barracks, but her pouting coquetry restrains him; he shows her the flower she gave him at their first meeting ("Il fior che avevi") and she pleads with him to give up the army and lead a gypsy life with her. He recoils at the thought of being a deserter, and is rushing away when Zuniga returns. He reproaches Carmen for preferring a private such as José to himself, an officer; and orders José back to the barracks. José, infuriated, defies him and draws his sword; the gypsies enter, cover Zuniga with their pistols and lead him away. José has no resource but to join the smugglers.

Act III.—Scene. The smugglers' lair in the mountains. They are rejoicing at their luck, but José is restless and thinks of his mother. Carmen tells him he would better go back home. He threatens her with his knife. She turns her back on him and the gypsies fall to telling fortunes with cards ("Mischiam; alziam"). Carmen finds always Death in her cards; she takes the omen jauntily. The smugglers move off followed by José. Michaela enters in great fear ("Io dico no"). She hides when a gun-shot is heard and Escamillo enters with a bullet hole through his hat. José appears and challenges the toreador, who says he comes to find his sweetheart Carmen who is tired of her dragoon lover. The rivals prepare to fight with knives, but Carmen saves Escamillo in the nick of time and he is sent away. Michaela tells José that his mother is dying with grief for him ("Io ti vengo a cercar"), and Carmen advises him to go. He jealously refuses at first to leave Carmen, but finally goes, glaring threateningly at the fickle siren, who hears with joy the distant song of the bull-fighter.

Act IV. Scene. A square in Seville outside the arena. A great crowd seethes about the place. Dancers whirl ("Danziam, danziam!"). The procession of bull-fighters of all classes passes into the arena with ceremony, and Carmen

accompanies the idolised Escamillo. Frasquita and Mercedes warn Carmen that José is looking for her, but she pluckily waits for him after the crowd has entered the arena. He begs her to go away with him and threatens her when she refuses ruthlessly. As she taunts him with her weariness of his love, the noise of the spectators roars out from the arena. She wishes to enter but he blocks the way, and when she throws at him the ring he gave her, he stabs her and she dies without a word. The crowd pouring out of the arena find him kneeling lovingly at her side.

#### BOITO, *ARRIGO*.

**Mefistofele** (mä-fé'-stô-fä-lé). Mephistopheles.

Grand opera in prolog, four acts and epilog. Book and music by Boito. La Scala, Milan, 1868.

#### CHARACTERS.

**MEFISTOFELE** .....bass.  
**FAUST**, later **HENRICO** (fowst, ên-rê'-kô),  
 tenor.  
**WAGNER** (vâkh'-nêr) .....tenor.  
**NEREO** (nä'-râ-ô) .....tenor.  
**MARGHERITA** .....sopr.  
**MARTA**, her mother .....contr.  
**ELENA**, Helen of Troy .....sopr.  
**PAN'TALIN** .....contr.

In the attempt to cover the scope of Goethe's whole poem "Faust," the opera exchanges continuity for picturesque episodes. It opens with a "Prologue in the Heavens," a cloud-scene in which Satan interrupts the songs of the invisible angel-choirs, and parleys with the unseen Jehovah for the soul of Faust, which he boasts he can win.

Act I.—Scene 1. Holiday street-scene in Frankfort. The Elector passes with retinue. Faust and his friend Wagner stroll about, followed by Mefistofele, disguised as a gray friar, whom Faust dreads, but Wagner ridicules. Scene 2.

## STORIES OF THE OPERAS 315

Faust's laboratory. The gray friar conceals himself in an alcove; Faust enters and begins to read his Bible, the dread of which betrays Mefistofele, who declares himself and assumes the form of a knight. He bargains for Faust's soul, offering him all earthly pleasures. Faust accepts, and steps on Mefistofele's cloak to be spirited away.

Act II.—Scene 1. The garden of Margherita, who engages in amorous dalliance and promise with her lover, Faust (Enrico), while her mother, Marta, flirts ludicrously with Mefistofele. Scene 2. The wild gorge of the Brocken, where evil spirits of all sorts hold the variegated orgy appropriate to the witches' Sabbath. Faust, under the guidance of Mefistofele, is shown a vision of the betrayed Margherita's sorrow, and Mefistofele pictures the world in a declamation over a globe of glass.

Act III.—Scene. The prison where Margherita, who has killed the child of her shame, is awaiting her execution. Faust appears and begs her to fly with him. With her dying breath she refuses, and as the day breaks he is haled away by Mefistofele, who declares Margherita doomed. But the angelic chorus (given to the orchestra) declares her to be forgiven and saved.

Act IV.—Scene 1. The moonlit banks of the river Peneus, on "The Night of a Classical Sabbath." Pantis and the sirens sing of the moon, and Helen of Troy describes the capture and pillage of the old Homeric city. Faust awakens from slumber and appears on his restless pleasure hunt, and, watched by Mefistofele, finds in Helen a quick response to his ardor. Scene 2. Faust's laboratory, in which he muses on his dismal hunt for earthly pleasure, and longs for Heaven. Mefistofele tries to persuade him to continue the hunt, but the heavenly music is heard. Mefistofele invokes seductive sirens to counteract the better influence, but Faust clings to his Bible, and, praying and redeemed, dies in a shower of roses, which scorch and foil Mefistofele.

**CHARPENTIER, GUSTAV.**

**Louise.**

Four-act opera. Book by the composer. Produced, Opéra Comique, Paris, February 2, 1900. [The story of this opera, by Annie C. Muirhead.]

. PRINCIPAL CHARACTERS AND THEIR  
CREATORS.

**JULIEN,**

*An artist*.....Maréchal, tenor.

**THE FATHER**.....Fugère, bar.

**LOUISE,**

Mdlle. Marthe Rioton, dram. sopr.

**THE MOTHER,**

Mme. Deschamps-Jehin, mez.-sopr.

*Other Characters (all with singing parts).*

*Men.*

{ The Night Walker and  
Master of the Revels.

An old Bohemian. A Song-writer.  
First Philosopher. Second Philosopher.  
A painter. A sculptor. A young poet.  
A student. A ragpicker. A jack-of-all-trades. First policeman. Second policeman. An apprentice. A street urchin.

*Women.*

Irma,  
Camille, } Sewing-girls.  
Gertrude, }

Elise,  
Dressmaker's apprentice.  
Dressmaker's forewoman.

Blanche,  
Suzanne, } work-girls.  
Marguerite, }  
Madeleine, }

A ragpicker. A street-sweeper. A milk-girl. A newspaper-girl. A cigarette-gatherer.

The street-cries: Sellers of chickweed, green peas, potatoes, brooms, barrels, old clothes.

Place of action: Paris. Time: the present day.

Act I.—Scene. Room in a tenement.

Louise at the window talking with Julien outside. He urges her to elope, since her parents prevent their marriage. She refuses to grieve them so. She asks how he fell in love with her. He tells. The mother, entering, listens angrily to their mutual confidences, then pulls Louise back and dismisses Julien. A violent scene follows between Louise and her mother, who talks of Julien's alleged bad character. The father enters, holding a letter, and tenderly greets Louise. While he reads the letter, which is from Julien, Louise anxiously scans his face; they embrace without a word (the orchestra, during this pantomime, is notably expressive). The family sup, the father talking contentedly of his lot, the mother making bitter allusions to artists and idlers. After supper, the parents discuss the letter. The father sympathises, the mother fiercely opposes. Then the father reasons with Louise about her inexperience and Julien's bad reputation. He asks whether she has ever spoken with him. Louise says no. The mother ironically mimics the talk she heard between the lovers. The father makes Louise promise to have no more dealings with Julien; says she will soon get over her pain, and sets her to reading aloud the newspaper. She breaks down at the word "Paris."

Act II.—Orchestral Prelude. "Paris awakening." Scene I. On the Hill of Montmartre. All sorts of workers beginning their day's toil. The Night-walker enters and talks beguilingly to the girls. He throws off his cloak, appearing garbed as Spring; explains that he represents the Pleasures of Paris, and runs off, knocking over an old rag-picker as he goes. This old man tells, weeping, how his daughter was formerly tempted away by the Nightwalker. An old street-sweeper tells how she once was rich and gay—it was paradise. An urchin asks for the address of her paradise. She points to Paris. Julien enters with Bohemian friends, and describes how he means to abduct Louise.

The young men sing gaily of love and a free life. Julien, left alone, sings passionately of his love and wonders whence help will come. As he pauses, the street-cries of Paris are heard. He listens with growing emotion; then breaks out in praise of city life. Work-girls pass chattering. Julien hides. Louise and her mother appear and separate for the day's work. Julien waylays Louise and entreats her to go with him, but she refuses. He sorrowfully departs. Street-cries resound on all sides. Scene 2. Interior of dressmaker's shop. Girls sewing, and quarrelling. Louise sits among them, pensive. The others note her sadness and talk among themselves, telling how severely her parents treat her, even striking her. Then they teasingly accuse her of being in love. Gertrude, an old maid, talks sentimentally (hurdygurdy in the distance). Camille moralises on the strong attraction of men for girls. Irma describes enthusiastically the charms of city life. Sounds of street-music are heard. The girls flock to the window and recognise Julien singing to his guitar. Each girl, thinking the serenade is for her, is loud in praise, till Julien, missing Louise, breaks his strings impatiently and sings in sadder vein; then the girls feign boredom. The pathos of the singer moves Louise's heart. She rises to go, pleading illness. As the girls watch from the window, they see Louise walking away with Julien.

Act III.—Scene I. Julien and Louise in the garden of a little house on the summit of Montmartre. Panorama of Paris in the background. Twilight, Louise rejoices that her happiest dream has come true. She regrets nothing—at home, her father treated her as a child, her mother with blows. Julien calls them Mother Routine and Father Prejudice. Louise tells how they wished her to be guided by their experience instead of by her heart. Julien declaims against experience. He asserts that everyone has a right to freedom and love. Louise asks whether anyone has

## STORIES OF THE OPERAS 317

the right to break another's heart. He answers that her parents' selfishness must be met with selfishness. He says her character has been developed by city life. They join in a rhapsody over Paris. The city begins to light up. The lovers exult in a pæan of liberty, echoed by voices from the city. Then they sing ecstatically of love and life. Scene 2. A crowd of their Bohemian friends arrive, and with dancing and ceremonies crown Louise "Muse of Montmartre." The mother suddenly appears. At her sad aspect, the revellers scatter in dismay. She comes humbly to tell of the Father's illness, and beg Louise to return home. The old raggicker passes by, alluding to his lost daughter. Julien, touched, lets Louise go on the promise of her return.

Act IV.—Scene same as Act I. A summer evening. The father seated, broken down and sombre, gradually rouses to talk bitterly of the injustice of Fate; of rearing children only to suffer from their ingratitude. Louise at the window merely looks out into the night. Her Mother calls her to help in the kitchen and argues with her, while the Father eagerly listens, hoping she will be convinced. Louise recalls their promise that she should be free. The Mother refuses to let her return to a life of sin. Louise bids her father good-night coldly. He draws her passionately to him and rocks her on his knee like a child, in forced gaiety singing a lullaby, promising that if the child will be good, she shall have whatever she wants. Louise answers that if they want her to be happy they must let her go to her lover, and repeats Julien's words of the individual's right to freedom of choice. Joyous voices heard from the town increase her longing. She declares Paris calls her. The Father becoming infuriated chases her from the house; then immediately repents and calls her back—in vain. He shakes his fist at the city, ejaculating bitterly "O Paris!"

**DÉLIBES, LÉO.**

**Lakmé** (lăk-mā).

Three-act opera. Book by E. Gondinet and Ph. Gille.

Produced, Opéra Comique, April 14,  
1883.

### CHARACTERS AND THEIR CREATORS.

**GÉRALD** (zhā-rǎl).

### English officer engaged

*to Ellen*.....M. Talazac, tenor.

**FRÉDÉRIC** (frā-dā-rēk).

*English officer* ..... M. Barré, bar.

**NILAKANTHA** (nē-lä-kän-tä).

### *A devout Brahman*

**M. Cobalet, bass.**

**HADJI (ăd-zhē).**

*A servant*....Chennevière, 2d tenor.

**LAKMĒ** (lăk-mā).

*Daughter of Nilakantha,*

**Mlle. Van Zandt, sopr.**

**ELLEN** ..... **contr.**

**ROSE**.....**Mlle. Rémy, sopr.**

**MISTRESS BENTSON.** Mlle. Molé. 2d sopr.

**MALLIKA.**

*A servant.*, , Mlle. Frandin, m. sopr.

Act I.—Scene. A garden in India at dawn. A chorus in morning homage to Brahma. Nilakantha appears and invokes maledictions on the English conquerors, Lakmé joins the prayers. Her father tells her he must go to another temple for the day, and leaves Lakmé in charge of Mallika and Hadji. Lakmé lays her jewels on a table, sings of the beauty of the stream, and sets forth with Mallika in a little boat. The English enter laughing and chattering. They talk of the Hindus and of Lakmé's beauty, and force their way through the hedge. Frédéric explains that in trespassing on the garden of a Brahman they commit sacrilege, and are liable to a deadly revenge. The women hurry away, leaving Gérard to copy the design of Lakmé's jewels. He hides as Lakmé returns. She muses on love and seeing Gérard gives a cry. The servants

enter hastily but she says it was nothing and sends them away. She upbraids Gérard when they have gone, but he wins her love by his flattery. Seeing her father return, she makes him steal away unseen. Her father finds the hedge broken, however, and vows revenge on the trespassers.

Act II.—Scene. A market-place full of people. The English enter, much bothered by the merchants. The bell for closing sounds; and soldiers clear the market-place. A fête begins, and bayadères dance. Nilakantha and Lakmé pass, he clothed as a penitent. Frédéric tells Gérard that their regiment moves at dawn to put down an uprising. The English leave, and Nilakantha explains to Lakmé that he is disguised searching for revenge. A crowd gathers and Lakmé sings to them a legend of Vishnu and a Hindu maid. The English officers return. Nilakantha recognises them and orders Lakmé to sing the legend again. Gérard recognises her, but she pretends not to know him. The English soldiers pass and the officers go. Nilakantha plots with the other Hindus, leaving Lakmé with Hadji. Gérard returns. They exchange vows of love. The crowd returns for the Brahmin rites, but soon withdraws again. Nilakantha stabs Gérard and disappears. Lakmé bends over him and seeing that he is not mortally wounded calls the faithful Hadji to her aid.

Act III.—Scene. The heart of a forest. Gérard asleep, watched by Lakmé. Songs of lovers are heard in the distance, Lakmé goes to bring him sacred water. Frédéric appears; he has followed Gérard by the drops of blood. He reminds him of his betrothal to Ellen and makes him promise to return to her. He leaves, and when Lakmé returns with the consecrated water in a cup she notes a change in Gérard's manner. He hears the soldiers singing in the distance, and she eats the leaf of a poison plant. Nilakantha returning finds them embracing. Lakmé tells her father that Gérard, having drunk of the sacred

water, is consecrated. She offers herself as a sacrifice in his place and dies.

#### DONIZETTI, GAETANO.

**La Favorita** (lā fā-vō-rē'-tā). The Favourite.

Four-act opera. Book by Royer and Waëtz (based on the play "Le Comte de Comminges").

Produced, Paris, Dec. 2, 1840.

#### CHARACTERS AND THEIR CREATORS.

ALFONSO, *King of Castile*.....bar.

BALDASSARE (sā'-rē).....Baroelst, bass.

FERNANDO.....Duprez, tenor.

DON GASPAR (gās-pā'-rē)

LEONORA (lā-ō-nō'-rā), Mme. Stolz, sopr.

INES (ē'-nēs).....contr.

Act I.—Scene 1. Interior of a monastery. Chorus of monks passing. Fernando, in distraction, tells Baldassare that he has fallen in love with a maiden, an angel of heaven ("Una vergine, un angel di dio"). Baldassare is horrified and bids him begone ("Deh, vanne!"). Scene 2. A flowery island. Ines and other women gathering flowers. A boat arrives with Fernando, blindfolded. His bandage is removed, but his questions are not answered. At length Leonora enters, and the lovers have a rapturous reunion. She shows him a parchment which will lead him to glory provided he gives her up. He refuses passionately. Ines enters to say that the King Alfonso has arrived. Leonora, in agitation, gives Fernando the parchment and hurries away. Ines warns him to be cautious. Left alone, he finds the parchment to be a commission with a title, and he welcomes his chance for military fame ("Sì, che un tuo solo accento").

Act II.—Scene. The Palace of the Alcazar. The King is rejoicing with Don Gaspar in the victory over the Moors, giving the credit to the brave Fernando,

## STORIES OF THE OPERAS 319

whom he is now waiting to load with honours. An attendant announces a message from the chief churchman, and Gaspare retires. The King broods over the plots of his courtiers, but swears they shall never separate him from Leonora, his favourite ("Vien, Leonora, a'piedi tuoi"). Don Gaspare returns, and is sent to invite the court to the fête. Leonora enters with Ines, who is sent away. The King pours out his love ("Ah, l'alto ardor"), but Leonora reproaches him with betraying her and decoying her from home on false promises. He tries vainly to console her with her rich surroundings. The court gathers. Don Gaspare, in much agitation, gives the King an intercepted love-letter to Leonora. The King demands the lover's name, which Leonora withholds. Baldassare is led in. He bears a mandate from the Pope, ordering Alfonso to put away Leonora and return to his queen. The King refuses fiercely, but Baldassare's threats of excommunication terrify him, and Leonora flees.

Act III.—Scene. A room in the palace. Fernando, dreaming only of Leonora, sees the King and Don Gaspare enter. The King has decided to yield to the Pope, and sends for Leonora. He welcomes Fernando and offers him whatever he may ask. He asks for Leonora. Leonora enters, and the King reproaches her ("A tanto amor"), but demands that she marry Fernando at once. Leonora, left alone, is enraptured, and cannot believe the truth ("Fia dunque vero?") that she is to possess her lover ("O mio Fernando"), but she thinks it dishonourable for her, disgraced as she is, to wed him, and decides to die. She leaves Ines to tell him the whole truth. When she is gone, Ines is arrested and led away. The courtiers gather. The King gives Fernando a title and the hand of Leonora, who, thinking Ines has told Fernando of her past, consents and is led to the altar. The courtiers, overcome with the shame of making the unknown Fernando a nobleman, and then marrying him off to the King's dis-

carded mistress, treat him with contempt on his return from the altar. He is infuriated, and challenges Gaspare. Baldassare enters to make peace, and Fernando embraces him. Baldassare tells Fernando the truth, and he, in wild rage, rebukes the King, who returns with Leonora. Baldassare declares the marriage null, and Fernando refuses to keep his title and decorations. The King orders him into exile, and Leonora learns that Ines is under restraint.

Act IV.—Scene (composed in four hours). Convent cloisters. Monks digging their graves and chanting ("Scaviam l'asilo"). Fernando, in dejection returns to the monastery. Baldassare welcomes him, then leaves to console a youth who, he says, has just come as a novice. Fernando, alone, bewails his trust in hope, the gentle zephyr ("Spirto gentil"). He is led into the chapel. Leonora, clad as a monk, appears when he has gone, and scans the faces of the other monks. She has come to implore Fernando's forgiveness. Inside the church he is heard taking his vows. She sinks before the cross, and he, returning, finds her and bids her leave ("Ah, va, t'invola"). She tells him the truth and begs his forgiveness ("Clemente al par di Dio"). He takes her in his arms ("Vieni, ah, vieni") and offers to fly the cloisters once more with her. She dreads such a step, and dies beseeching him to be faithful to his vows. The monks, entering, are bidden to pray for the dead young novice.

**La Figlia del Reggimento** (lä fêl'-yâ dël rêd-jî-mên'-tô), *I.*, La fille du Régiment, *F.*, Marie, die Tochter des Regiments, *G.* The Daughter of the Regiment.

Two-act opera. Book by Bayard and St. Georges.

Produced, Paris, February 11, 1840.

### CHARACTERS.

MARIA, created by Mme. Anna

Thillon.....sopr.

MARCHESA DI BIRKENFELD (or Mag-  
giorivoglio).....m.-sopr.  
To' nio,  
A young Swiss.....tenor.  
ORTEN' nio,  
Steward to the Marchesa.....bar.  
CAPORALE.....bass.  
SULPIZIO (sool-pe'-tsl-ò),  
A sergeant.....bass.  
PESA' no.

Act I.—Scene. The Tyrolese mountains during the French occupation. Peasants gather for war; women pray to the Virgin. The Marchioness and Ortensio are anxiously waiting news. Peasants enter to say the enemy are retreating. All withdraw. Sulpizio, a French sergeant, enters, followed by Maria, the "daughter" of the Regiment and its vivandière. She rejoices in having first seen the light of day on a battle-field ("Apparvi alla luce sul campo guerrier"). Sulpizio proudly claims credit for finding her on the battle-field and adopting her. He speaks of the letter he found with her; she speaks of the young Swiss who saved her life and whom she has learned to love. This very Swiss now enters as a captive. The French are about to kill him, but she saves him and he joins in a toast. Maria sings the song of the Regiment, which has no equal as "everybody says and knows" ("Ciascun lo dice; ciascun lo sa"). A drum calling to roll-call is heard and the soldiers hurry away, taking Tonio under guard. He returns, however, having eluded the others. Maria and he are on cordial terms, she welcoming his ardent vows ("A voti così ardente"). They stroll away together and Sulpizio and the Marchioness appear. She is reading the letter found with Maria many years before. It is addressed to her by the child's father, and she recognises Maria as her daughter by an early secret marriage with Captain Roberto. But she tells Sulpizio that Maria is her niece. The soldiers return and Tonio enters, having

decided to enlist with the French for Maria's sake. He asks the Regimental fathers for her hand, and they grant it. But Sulpizio tells them that her aunt has appeared to claim her. Maria bids her friends a fond farewell ("Convien partir"), to the disgust of the Marchioness.

Act II.—Scene. A salon. Sulpizio wounded. Maria dressed as becomes her new station, is mutinous against her training. The Marchioness makes her sing a romance by Caffariello ("Sorgeva il di") but Sulpizio prefers the regimental rataplan, in which Maria joins; the Marchioness leaves angrily. Ortensio calls Sulpizio away to see a soldier who has come. Maria hears the familiar music and the Regiment reappears, Maria welcoming all, particularly Tonio, now an officer. The soldiers are sent to broach a cask of wine, and the Marchioness finds Maria with Tonio and says the girl is engaged to the Duke of Krakenthorp. Tonio goes, vowing he will have Maria, who withdraws weeping. The Marchioness reads to Sulpizio a confession of her own secret marriage and begs him to aid her in marrying Maria to the Duke without telling the truth to the world. The mother of the Duke appears, he being unable to appear, and the contract is about to be signed when Tonio leads the Regiment in to protest against the bartering of its daughter ("Ti rincora amata figlia"). Maria avows her gratitude to the soldier who saved her from death ("Quando il destino"). The Marchioness relents and gives Maria to Tonio, to the joy of the Regiment.

**Lucia di Lam'mermoor** (loo-chē'-ä dē). Lucy, The Bride of Lammermoor.

Three-act opera. Book, from Sir Walter Scott's novel, by Cammarano.

Produced, Naples, 1835, with Persiani as "Lucia" and Duprez as "Edgardo."

## STORIES OF THE OPERAS 321

### CHARACTERS.

ENRICO (én-rè'-kō).....	bar.
<i>Lord Henry Ashton of Lammermoor.</i>	
EDGARD'ò.....	tenor.
<i>Sir Edgar Ravenswood.</i>	
RAIMONDO (rà-e-môn'-dō).....	bass.
<i>Raymond Bide-the-Bent, Tutor.</i>	
ARTURO (är-too'-rō).....	tenor.
<i>Lord Arthur Bucklaw.</i>	
NORMAN'NO.....	tenor.
<i>Warrior-chief of Ravenswood.</i>	
LUCIA.....	sopr.
<i>Lucy, Ashton's sister.</i>	
ALISA (ä-lë'-sä).....	sopr.
<i>Alice, her maid.</i>	

Time, Scotland, about 1670.

ACT I.—Scene 1. A vestibule. Norman and others are searching the tower. Henry enters brooding and tells Norman that he has lost his fortune and that his sister Lucy who can by marrying Arthur restore the Lammermoor prestige, refuses and spends her time mourning her dead mother. Meanwhile his enemy Edgar triumphs. Norman tells Henry that Lucy is in love; he tells how she was saved from a furious bull by a shot fired by Edgar, whom she now loves. At this Henry is insane with rage ("Cruda funesta smania"). A chorus of hunters enter and tell ("Come vinti da stanchezza") how they had seen a mysterious horseman stealing from the tower. It was Edgar. Henry threatens revenge ("La pietade in suo favore"). Scene 2. A Park. Lucy and Alice. Lucy is longingly awaiting Edgar ("Regnava nel silenzio"). Edgar enters to say he is ordered to France as an ambassador. He tells how Henry has killed his father and robbed him of his heritage; he had sworn revenge on his father's tomb ("Sulla tomba che rinserra"), but Lucy's love has changed his ideal. The act ends in a love-duet.

ACT II.—Scene. A room in the castle. Henry and Norman are waiting for

Lucy. They speak of intercepting Edgar's letters and poisoning Lucy's mind against him. Henry asks Norman for the forged letter and bids him summon Arthur. As Norman goes, Lucy enters. Reproached for her gloom, she accuses him of cruelty; he shows her the letter and she believes Edgar false; he begs her to marry Arthur, who is even now coming with nuptial splendour. They quarrel in a duet ("Se tradirmi tu potrai") and he threatens to kill Edgar if she persists. She prays for death. She leaves as Arthur enters with a great crowd, but is led back by Henry; intimidated by threats he utters under his breath, she signs the marriage contract. Suddenly Edgar appears and there are mutual reproaches in a powerful sextet ("Chi mi frena"). Raymond pleads that there be no bloodshed. Edgar, seizing the marriage contract, furiously upbraids Lucy for her faithlessness and will not listen to her explanation.

ACT III.—Scene 1. A room in the Castle on Wolf's Crag. Edgar alone rejoices in the storm. Henry enters and the men confront each other; they agree to fight at dawn, and pray for the sun to rise (in a duet "O sole, più rapido"). Scene 2. The chorus sings a song of jubilant victory ("D'immenso giubilo"). Raymond bids them cease their mirth, he tells how he had heard a groan from the bridal-chamber ("Dalle stanze ove Lucia") and entering had found Arthur dead and Lucy with his bloody sword in her hand; she had gone insane. The mad girl now appears, thinking she is about to wed Edgar. She sings the famous mad-song ("O gioja che si senti"). Henry enters and sees her frenzy with bitter remorse. Scene 3. Outside the castle at night. Edgar alone before the tomb of his ancestors begs for speedy death from his sorrows ("Tombe degli avi miei"). People enter to say that Lucy has gone mad: he determines to see her; Raymond enters with the news that she is dead, and Edgar stabs himself.

**GLUCK, CHRISTOPH VON.**

**Orfeo e Euridice** (ôr'-fă-ō ā ā'-oo-rē-dē'-chē), *I.*, Orphéus et Eurydice, *F.* Orpheus and Eurydice.

Three-act opera. Book by Calzabigi.

Produced, Vienna, October 5, 1762, in two acts. Revised and extended. Paris Académie, August 2, 1774 (with the rôle of Orfeo transposed for the tenor Legros. In 1859 restored by Berlioz for the alto Viardot-Garcia).

**CHARACTERS.**

**ORFEO** (Orpheus) .....alto.  
**L'OMBRA FELICE** (*The Happy Shade*)  
 (lôm'brā fā-lē'-chē) .....sopr.  
**L'AMORE** (lā-mō'-rē). *The God of Love* .....sopr.  
**EURIDICE** .....sopr.

Act I.—Scene 1. A lonely wood with the tomb of Eurydice and a statue of Hymen. Rustics and nymphs dance about, calling on Eurydice to come back to life and her inconsolable husband, Orpheus. Orpheus, lost in sorrow, bids them leave him to his grief ("Chiamo il mio ben così"). He muses on his great loss ("Euridice! ombra cara"). At length the God of Love enters and offers his aid. Even Jupiter has been moved to grant Orpheus the privilege of descending into the abode of the dead to bring back his wife, provided he promises not to look back at her till he has safely led her to the upper world. The god bids Orpheus restrain his ardour ("Gli sguardi trattieni") and all will be well. The god vanishes and Orpheus sets forth boldly on his quest.

Act II.—Scene 1. The gates of Inferno. Demons and furies gather and the sound of Orpheus' lyre sets them to dancing and crying out with wrathful amazement at the hardy wanderer in Erebus ("Chi mai dell' Erebo"). The barking of the three-headed hound Cerberus is hinted in the orchestra. Orpheus begs them to be calm; he tells them of the thousand pangs that rend

his heart ("Mille pene"); and the furies melt before him. They order the gates to open and the minstrel enters. Scene 2. Elysium and the blessed shades, who wreath a blissful dance under the leadership of one of them. As they withdraw Orpheus enters rejoicing in the pure sky and peace of the region ("Che puro ciel!"). When he cries out for Eurydice, the happy shades tell him she is there, and bid him come to the realm of repose ("Vieni ai regni del riposo"). They lead in Eurydice, veiled.

Act III.—Scene. A cavernous egress from Inferno. Orpheus enters leading Eurydice. She rejoices at the reunion, but is distressed at his anxiety and his refusal to look at her. She is angered at his mysteriousness, and deeply grieves ("Che fiero momento"). At length he turns and looks at her. She falls down lifeless, and Orpheus in despair at the thought of losing her, cries "What can I do without Eurydice!" ("Che farò senza Euridice"). He determines to kill himself that he may join her eternally. The God of Love entering stays his hand and restores Eurydice to life. The two embrace amidst a chorus of rejoicing at Love's triumph ("Trionfi amore").

**GOUNOD, CHAS. FRANÇOIS.**

**Faust** (fowst; in *F.* fōst), in Germany this opera is called *Margarete* (mārgā-rā'-tē), in Italy, *Faust e Margherita* (ā mār-gā-rē'-tā).

Five-act opera. Book from Goethe's poem, Part I, by Jules Barbier and Michel Carré.

Produced, Théâtre Lyrique, Paris, March 19, 1859.

**CHARACTERS AND THEIR CREATORS.**

**FAUST**, *An old scholar*... Barbot, tenor.

**MÉPHISTOPHÈLE** (mā-fē-stō-fēl), *Mephistopheles*,

*The Evil Spirit*... Balanqué, bass.

**VALENTIN** (vāl-ān-tāh), *Valentine*,  
*Brother of Marguerite*... Regnal, bar.

## STORIES OF THE OPERAS 323

WAGNER (våg-når),  
[in the German version,  
BRANDER].....tenor.  
SIEBEL (st-éb-él),  
*A youth in love with Marguerite,*  
Mlle. Faivre, m. sopr.  
MARGUERITE (mår-gü-rét),  
*A village beauty,*  
Mme. Miolan-Carvalho, sopr.  
MARTHA (mår-tå)... Mme. Duclos, alto.

Act I.—Scene I. The study of the decrepit scholar Faust, who soliloquises on the vanity of research ("Interrogo invano"); he decides to kill himself and pours out poison. Bursts of song heard from peasant girls and men passing by, embitter his reflections on old age, and in his rage he calls on Satan, who to his amazement, appears and bargains for his soul, Faust asking for youth and pleasure ("Io voglio il piacere"). When Faust has signed, Mephistopheles shows him in a vision Marguerite at her spinning-wheel. Faust drinks to her, and is transformed to a richly dressed youth, who hurries away with the Evil One.

Act II.—Scene. A Fair, or Kermesse. Students, soldiers, etc., sing of wine, old men sing of peace, and young girls of love. Valentine enters wearing a medallion ("O santa medaglia") given by his sister; he is about to go to the wars and commends Marguerite to the charge of Siebel. As Wagner is singing a ballad of an old rat, Mephistopheles appears and joins the fun with a song of the calf of gold ("Dio del' or"). He tells fortunes, saying that Wagner will fall in battle, and that every flower Siebel touches will wither; he draws wine from the sign of the inn and as the goblet flares up, he drinks to Marguerite. Valentine indignantly knocks down the glass, and they draw swords. Mephisto draws a circle about him and Valentine's blade is shattered. When, however, the soldiers hold up their sword-hilts as crosses ("Tu puoi la spada frangere") the Evil One cowers while they pass. Faust arrives

and asks to see Marguerite; a bevy of students and girls waltz in ("Come la brezza") and Marguerite appears. Siebel moves toward her but is kept away by Mephisto, while Faust offers her his arm; she declines it with meekness and passes on. Faust and Mephisto follow her.

Act III.—Scene. The garden of Marguerite. Siebel is plucking a bouquet for his beloved Marguerite ("La parlée d'amor"); each flower withers at his touch till he dips his fingers in holy water; as he passes on in his search, Faust and Mephisto look in and see him place the flowers at Marguerite's window. When he has gone, Faust apostrophises the pure and lowly dwelling of his love ("Salve! dimora casta e pura," or "Salut, demeure!"). Mephisto reappears with a casket of jewels which he places on the steps, then draws Faust back into the shrubbery. Marguerite enters alone; she is humming a folk-song ("C'era un re di Thule"—"Es war ein König im Thule" in Goethe's Faust) which she intermits with memories of Faust. She spins awhile, then rises wearily and sees Siebel's nosegay, but drops it in ecstasy over the jewels, in which she decks herself ("Ah, è strano poter"). Martha, an old neighbour, enters and tells her they were doubtless left by a suitor. Mephisto and Faust appear and Mephisto by flirting desperately with the giddy crone leaves Faust a chance to woo Marguerite, who tells of her loneliness, the absence of her brother ("Al campo è il fratello"), and the death of her little sister. Siebel appears and Martha drives him away and goes home. Mephisto watches the crescent passion of the lovers ("Sempre amar"). As night falls Marguerite begs Faust to be gone, and enters her home. Mephisto drives Faust back, and when she opens her window to tell her love to the night-wind ("Ei m'ama"), Faust takes her in his arms, while Mephisto chuckles in the shadow.

Act IV.—Scene I (often omitted). A room in Marguerite's house. The be-

trayed and deserted girl, taunted by passers-by, reflects that her shame is due to love alone ("Nascose eran"), but when Siebel tries to console her with promise of revenge ("Quando a te lieta") she determines to go to the church and pray for her false lover and for her unborn child. Scene 2. The square before the cathedral. The soldiers returned from war chant of victory and peace ("Deponiam il brando"). Valentine greets Siebel cordially, but is met only with embarrassment and evasion, and at last a plea that he forgive Marguerite. The soldiers pass on and Valentine gloomily enters his house. Faust appears full of remorse; Mephisto tries sardonically to win her forth with a burlesque serenade to "Catterina" ("Tu che fai l'addormentata"). Valentine comes out and demands the cause of the serenade, sends Mephisto's mandolin flying with his sword, and falls to fighting with the reluctant Faust. Valentine throws away disdainfully his sister's medallion and Faust with Mephisto's aid wounds him mortally and flies. The citizens gather excitedly and finally Marguerite, on whom the dying Valentine invokes maledictions ("Stammi adascoltar"). When his body is borne away she prays for heavenly mercy, but Mephisto taunts her with despair and claims her while a chorus of monks combat with a chorus of demons.

Act v.—Scene 1 (often omitted). The Walpurgis revel in the Brocken, with a vision of Marguerite shown. Scene 2. A prison, Marguerite lying asleep in a heap of straw. Faust and Mephisto enter and Mephisto, who has procured the keys, urges Faust to waken the girl and make her fly with him. Faust is torn with repentance and blames himself for Marguerite's fall and for the madness in which she killed her newborn child ("Penetrato è il mio cor"). She wakes and greets him as her rescuer ("Pur fra il riso beffardo"). Her mind wanders and she lives over their first meetings. Mephisto tries to drag Faust away before the dawn be-

trays his presence, and Faust tries to lead Marguerite with him, but seeing the Evil One, she falls on her knees and prays ("O del ciel angeli"). She repulses Faust with her dying breath and a chorus of angels welcomes her redeemed soul to heaven. A tableau (often omitted) shows her in Paradise; Faust, seeing her, prays and Mephisto falls beneath an Archangelic sword.

**Roméo et Juliette** (rôm-â-ô ä zhü-yét'), *F.*, *Romeo e Giulietta* (rô'-mâ-ô ä jool-yét'-tä), *I.* Romeo and Juliet.

Five-act grand opera. Book by Barbier and Carré, after Shakespeare.

Produced, Théâtre Lyrique, Paris, April 27, 1867.

Characters as in Shakespeare with the addition of Stephano, Romeo's page (played by a mezzo-soprano), and Gregorio, a watchman.

Act I.—Scene. The masked ball at Capulet's palace. Romeo disguised as a pilgrim meets and makes love to the young Juliet, who later confides her ecstasy in a famous waltz-song to her nurse. Her cousin Tybalt recognising the presence of his family enemy Romeo, is only restrained from interrupting the festivity by Capulet himself.

Act II.—Scene. Juliet's balcony, where Romeo finds her, and though interrupted by the impatience of the nurse and the tour of Gregorio and his watchmen, plights his troth.

Act III.—Scene 1. The cell of Friar Laurence (or Lorenzo) who marries the young runaways. Scene 2. Street before Capulet's palace. Stephano in a flippant serenade, provokes a street brawl between the retainers of the rival families, in which Tybalt kills Romeo's cousin Mercutio. Romeo coming from the church wishes to avoid a duel with Tybalt, now his kinsman, but taunted into a fight, kills him. Capulet appearing cries for "justice" from the Duke, who enters. Romeo, to his wild grief, is banished, but determines to see Juliet.

## STORIES OF THE OPERAS 325

Act iv.—Scene 1. Juliet's chamber at daybreak. Her husband Romeo is bidding her farewell. When he has stolen away, her father Capulet enters with Friar Laurence and declares that Juliet must marry Paris at once. The Friar secretly gives her a potion to keep her as one dead till Romeo can be summoned to spirit her away. Scene 2 (usually omitted). The wedding celebration, in the midst of which Juliet swoons and is thought to have died.

Act v.—Scene. The tomb of the Capulets, where Juliet lies in state. Romeo, ignorant of the plot, has come to die at her side and takes poison. She awakens to see him perish in helpless regret and kills herself with his dagger.

### HUMPERDINCK, ENGELBERT.

**Hänsel und Gretel** (hän'-zəl oont grä'-təl).

Fairy opera in Three "Pictures."  
Book by the composer's sister, Frau Adelheid Wette.

Produced, Weimar, 1893.

#### CHARACTERS.

**PETER** (pä'-těr),  
A broom-maker ..... bar.  
**GERTRUD** (gěr'-troot),  
His wife ..... m.-sopr.  
**HÄNSEL**,  
Their son (played by a girl) . . m.-sopr.  
**GRETTEL**, Their daughter ..... sopr.  
**DIE KNUFFERHEKE** (knoos'-pěr-hěx-ě),  
A witch ..... m.-sopr.  
**SANDMÄNNCHEN** (zänt'-měn-khěn),  
The sandman, or sleep-fairy . . sopr.  
**TAUSENDMÄNNCHEN** (tow'-zěnt-měn-khěn), The dew man, or dawn-fairy ..... sopr.

Based on one of Grimm's stories, this graceful opera imports Wagnerian ideas into the nursery.

Act 1.—Scene. The home of Peter. His hungry children left alone bewail their poverty, then fall to frolic. Their

mother finding them idle, in her eagerness to punish them knocks over the only jug of milk in the house. She sends them to the woods to pick berries for supper and falls asleep. Her husband returns slightly tipsy but burdened with provisions. On learning of the errand of the children he is terrified lest they fall into the clutches of the Witch who lives on the Ilsenstein in a honey-cake house and bakes into gingerbread all the children she can capture. Peter and Gertrud rush out to rescue their children.

Act II.—Scene 1. The depths of a forest near the Ilsenstein. The children, at first delighting in the woods and their liberty, suddenly realise as it grows dark that they are lost. At length they fall asleep under the spell of the Sandman after they have said their prayers invoking the fourteen angels, who appear coming down a Jacob's ladder to guard the children.

Act III.—Scene. The Witch's House. The angels and the forest have vanished, and the Dew-fairy appearing wakens Gretel by sprinkling her with dew from a bluebell. She wakens Hänsel by tickling him. They discover the Witch's House with its oven and cage, and a fence of gingerbread. They are nibbling bits of this when the Witch appears, takes the children captive and gallops about on her broomstick weaving incantations. She prepares the oven and tells Gretel to crawl in and see if the cakes are ready. The shrewd Grete!, however, has already used the Witch's wand to release Hänsel from the spell, and now pretending stupidity, begs the Witch to show her the way. The Witch bends over the oven and the children pop her into it and close the door on her. The fire roars within at such a rate as the children dance with glee, that finally the oven falls to pieces. The gingerbread figures now lose their honey-crust and prove to be children whom Hänsel restores to life with the wand. The jubilation is increased by the entrance of Peter and Gertrud, and finds its climax in the discovery that the

Witch has been turned into a huge gingerbread-cake. A hymn of gratitude ends the quaint masterpiece.

**LEONCAVALLO, RUGGIERO.**

**I Pagliacci** (ē pāl-yāt'-chē), *I. The Strolling Players. Der Bajazzo* (dēr bā-yāt'-sō), *G.*

Two-act drama; text and music by Leoncavallo.

Produced, Milan, May 21, 1892.

**CHARACTERS.**

*Strolling Players:*

CANIO (kā'-nī-ō) .....tenor.  
 TO'NIO .....bar.  
 BEPPE .....tenor.  
 NEDDA, *Canio's wife* .....sopr.  
 SILVIO, *A villager* .....bar.

The scene is in Calabria on the Feast of the Assumption, about 1865. It develops a play within a play, a tragedy within a farce, and concerns the domestic crisis of a group of strolling players, presenting the venerable story of Harlequin, Columbine & Co., to the peasants of Italy.

After a brief orchestral flourish, Tonio, a hunchback, the clown of the troupe, sticks his head through the curtain and begs permission to revive the old Greek prologue. He steps forward as Prologue and explains that the play is a draught from real life, and shows that actors have their genuine, as well as their mimic tragedies. The purport of this famous number may be expressed in an inversion of Shakespeare's lines: "All the stage is a world, and all the players merely men and women."

Act 1.—At Tonio's signal the curtain opens disclosing a cross-roads with a rude portable theatre. The distant sounds of a cracked trumpet and a belaboured drum call the peasants together and they greet with joy the familiar characters in whose costumes Canio, Nedda and Beppe enter in a donkey-cart. Silencing the crowd with his drum,

Canio announces the play for the evening. Canio descends and boxes the ears of Tonio who loves Nedda and has hastened to assist her. The crowd laugh at Tonio who wanders off angrily. Beppe leads the donkey out and a villager invites the players to drink. Beppe throws down his whip and goes to change his clothes. Tonio says he must stay to clean the donkey. The villager hints that Tonio lingers to flirt with Nedda. Canio takes it as a joke. He says it is his place to play the hood-winked husband on the stage, but off the stage—the end of the joke would be different ("Un tal gioca"). He loves his wife. After kissing Nedda, he goes with the men. The other peasants stroll away to Mass on hearing the church-bell.

Nedda left alone broods over the fierce look Canio gave her. She wonders if he suspects her. The sunlight thrills her with a vague ecstasy, and she revels in the song and sport of the birds ("Ballatella"). At the end of her rhapsody she finds that the hideous Tonio is listening. He makes ardent love ("So ben che difforme"—"I know I'm deformed"). She laughs him to scorn and advises him to save his love-making for the stage. He pursues her, however, and she, picking up Beppe's whip, slashes him across the face with it. He curses her, swears revenge, and stumbles away. Now her secret lover, Silvio, a villager, steals in over the wall. In an ardent love-scene he pleads with her to leave her hateful life, and join him. She begs him not to tempt her ("Non mi tentar"), but promises to meet him that night after the play is over. Tonio, having seen them, hurries away and returns with Canio. Silvio escapes, however, unrecognised in the thicket, while Tonio taunts Nedda. Canio returns and demands the lover's name. He threatens to kill Nedda, but she will not speak. Beppe rushes in and disarming Canio implores him to dress for the play as the people are even now approaching. Tonio hints that the lover may appear at the play. Left

## STORIES OF THE OPERAS 327

alone, Canio bewails his bitter fate sardonically, "On with the motley! ('Vesti la giubba') the people pay and want to laugh. If Harlequin steal your Columbine—laugh, Punchinello, and everyone will applaud. Laugh at your own frenzied love! laugh at the woe that is rending your heart." In wild grief Canio gropes his way into the theatre.

Act II.—Same scene in the evening, Beppe and Tonio beat the drum and blow the horn, and the people crowd into their places. Nedda collects the money and whispers a word of warning and promise to Silvio. The crowd grows impatient and at length the curtain of the theatre opens showing a crude little room. Nedda (as Columbine) is restlessly waiting. The servant Taddeo is away at market. She hears someone tuning a guitar outside and the voice of Beppe (as Harlequin) is heard outside in a serenade ("O Columbina, il tenero fido arlecchin"). As Columbine flutters with delight, the loutish Taddeo (played by Tonio) enters with a market-basket and makes ludicrous love. Harlequin entering the window kicks him. Taddeo finding a rival generously surrenders Columbine and promises to act as sentinel. Columbine and Harlequin feast gaily on the bird and wine fetched by Taddeo. He gives her a sleeping potion to mix with her husband's (Punchinello's) drink. Taddeo enters to warn the lovers, and Harlequin steals out of the window. Punchinello (played by Canio) enters the door just in time to hear Columbine promise to meet Harlequin at midnight. Canio's self-possession is shattered by the similarity of these words with those he had heard in real life a few hours before. He goes on with increasing difficulty. Columbine vows that no one has been with her, and Taddeo substantiates her story. Tonio lays such an ironic stress on the praise of Nedda's virtue that Canio again forgets himself and frantic with jealous rage demands the name of her lover. Nedda tauntingly calls him

Punchinello, but he declares that he is a man again, not a puppet; and tells how he had taken her up as a starving orphan and loved her. He breaks down and the audience is much affected by the realism of the acting. Canio bursts out again in furious denunciation of Nedda's infidelity. The crowd applauds. Nedda volunteers to leave, but Canio says she shall not get to her lover so easily, and again demands the man's name. Nedda tries to resume the play with a flippant air ("Suvvia, così terribile"). Canio shrieks with rage at her manner and once more demands her lover's name, which she solemnly swears on her mother's soul that she will not tell. Tonio appears at the back of the stage restraining Beppe. Nedda, determined to escape, dashes toward the audience, but Canio seizing her stabs her. As she dies, she cries Silvio's name, and he rushing forward is also stabbed to death. Canio gasps to the horrified crowd, "The comedy is finished."

### MASCAGNI, PIETRO.

**Cavalleria Rusticana** (kă-văi-lě-rě'-ă roos-tī-kă'-nă). Rural Chivalry.

One-act melodrama. Book by Targioni-Fozzetti and G. Menasci (based on a story by Giovanni Verga).

Produced, Rome, May 20, 1890.

#### CHARACTERS AND THEIR CREATORS.

**TURIDDU** (too-rīd'-doo),

*A peasant*.... Roberto Stagno, tenor.

**ALFIO**, *A carrier*.....bar.

**SANTUZZA** (săn-tood'-ză),

*A peasant girl*,

Gemma Bellinconi, sopr.

**LUCIA** (loo-chě'-ă),

*Turiddu's mother*.....contr.

**LO'LA**, *Alfio's wife*.....m.-sopr.

Scene.—A village-square in Sicily on Easter Day. Before the curtain rises, Turiddu is heard carolling a *Siciliana* to Lola whom he loves. At rise of the

curtain peasant men, women, and children enter the church. There is a chorus of May and love. The deserted Santuzza enters and going to Lucia's cottage asks where Turiddu is. Lucia says he has gone to Francofonte, but Santuzza says he was seen in the village. She cannot enter Lucia's house, being excommunicated. The whip and bells of the carrier are heard and Alfio appears singing of the joys of the road ("Il cavallo scalpita"), and also of the fidelity of his wife. He asks Lucia for wine. She says Turiddu has gone to the next town to fetch it. Alfio says he had seen him that very morning near his own cottage. Lucia is curious but Santuzza signs her to be silent. The Easter hymn is sung and all enter the church but Santuzza and Lucia. Lucia asks why Santuzza warned her to keep silent. Santuzza tells her, "Well, you know, mother" ("Voi lo sapete, O mamma"), how Turiddu, going to war had plighted troth with Lola, returning to find her wedded. He then won the heart and the honour of Santuzza, only to be reconciled with Lola, leaving Santuzza to despair. Lucia goes into the church sadly. Turiddu comes and when asked, says he has been to Francofonte. Santuzza gives him the lie, she had seen him at dawn leaving Lola's house. He denies that he loves her, but scorns Santuzza. Lola is heard singing a light flower-ballad ("Fior di giaggolo"). Lola comes and finding the two together, scornfully enters the church. Turiddu reviles Santuzza for awaking Lola's jealousy. She pleads with him frantically but vainly ("No, no, Turiddu"). He casts her off and enters the church. In her fury she tells Alfio, who enters, that Turiddu has betrayed him. Alfio swears revenge.

After an instrumental *Intermezzo*, the same scene. An Easter chorus of people returning from church. Turiddu speaks to Lola, but she is hurrying home expecting her husband. Turiddu invites all to join him in wine ("Viva il vino spumeggiante"). Alfio comes.

Turiddu invites him to drink with them. He says it would be poison to him. The women in alarm lead Lola away. Turiddu offers Alfio satisfaction and the men embrace, Turiddu according to custom biting Alfio's ear as a challenge. Turiddu begs Alfio not to blame Lola and thinks sadly of the lorn Santuzza. Alfio moves on to await Turiddu, who calls his mother and asks her blessing and her care for Santuzza if he does not return. He hurries away leaving her mystified and anxious. Santuzza and others appear. Confused voices are heard, then a woman screaming, "Turiddu is killed!" Santuzza and Lucia swoon.

#### MASSENET, JULES E. F.

**Le Cid** (lŭ cĕd). The Cid (Commander).

Four-act opera. Book (after Corneille) by Messrs. D'Ennery, Gallet, and Blau.

Produced, Paris, November 30, 1885.

#### CHARACTERS AND THEIR CREATORS.

CHIMÈNE (shĕ-mĕn),

*Daughter of De Gormas.*

Mme. Fides-Devriès, sopr.

THE INFANTA. . . . Mme. Bosman, sopr.

RODRIGUE (rôd-rĕg'), *Son of Don Diègue,*

M. Jean de Reszke, tenor.

DON DIÈGUE (dôn dĕ-ĕg'),

M. Edouard de Reszke, bass.

THE KING. . . Melchissédec, bar. or bass.

THE COMTE DE GORMAS (kônt dŭ Gôr-mās),

M. Plançon, bass or bar.

SAINT JAMES. . . M. Lambert, bass or bar.

THE MOORISH ENVOY,

M. Ballerory, bass or bar.

DON ARIAS (dôn ă-rĕ-ās), M. Girard, tenor.

DON ALONZO (dôn ă-lôn'-zô),

M. Sentein, bass.

Act I.—Scene 1. Hall in the Comte de Gormas's palace. The Count and his friends hear a trumpet fanfare summoning them to be present at the knight-

ing of the young Rodrigo. The friends say flatteringly that while honours are in the air, it were fitting the Count were appointed tutor to the King's son. The Count says how much he should value the honour. Chimène cannot contain her joy at the rejoicings in honour of Rodrigo. Her father smilingly accuses her of a tender interest in the hero of the day, and applauds her choice. Chimène, left alone, rejoices in being able to love openly. The Infanta, coming to visit her, reveals her own love for Rodrigo; but seeing Chimène's consternation, bids her love on untroubled, as a princess has not the right of loving whom she will. Scene 2. Gallery leading from Palace to Cathedral. Priests and people intone a psalm of thanksgiving for deliverance from the Moors. The King announces his intention to knight Rodrigo, though his valour is yet unproved, in compliment to Don Diègue. Rodrigo enters, his noble bearing admired by the assemblage. The King administers the oath of knighthood and presents the sword. Rodrigo apostrophises his sword, and invokes the aid of his patron St. James, and, gazing at Chimène, of his guardian angel. Chimène rejoices in this sign of his love for her. The King dismisses Rodrigo to the cathedral. As a further proof of his regard for Don Diègue, appoints him tutor to the Infanta. The friends of De Gormas express dissatisfaction. The King rebukes them, and goes. Diègue returns to ask the hand of Chimène for his son. The jealous Count repulses him, and ends by striking him. The old man, drawing his sword to avenge the insult, is easily disarmed by the Count, and is taunted by the others. Left alone, he bewails his age and dishonour. Hearing the voice of Rodrigo taking the oaths in the cathedral, he remembers that he has a champion in his son. When Rodrigo appears, he is told of the insult, which he angrily swears to avenge, and demands the offender's name. He is horrified to hear the

name of Chimène's father. She appears from the church at that moment. His struggle between love and filial duty is fierce, but duty triumphs. He joins with his father in swearing vengeance.

Act II.—Scene 1. Moonlight street in Burgos with the Count's palace. Rodrigo enters, bemoaning his cruel fate, and meditating suicide; but overcomes his weakness, meets the Count, and challenges him. The Count disdains so untried a foe, but Rodrigo forces him to fight, and kills him. Diègue enters with friends and commends his son, who, however, is distracted with grief. Diègue sympathises with his distress. Chimène enters and wildly inquires her father's murderer, going from one to another, till she sees by Rodrigo's face that he is the guilty one. She swoons. A Requiem is heard chanted within. Scene 2. Square in Burgos. Scene of popular rejoicing. The Infanta goes from group to group, distributing alms. The King enters and is received with acclamation, to his daughter's joy. Suddenly Chimène rushes in and calls excitedly for justice; followed by Don Diègue and his friends who give their explanation of the Count's death. All, in chorus, express varied emotions; interrupted by a Moorish envoy, who brings a defiant message from the returning enemy. He is answered proudly by the King and withdraws. Then the King reproaches Rodrigo for having deprived him of his best general in this extremity. Diègue boldly suggests that Rodrigo take the place of leader, and is seconded by the crowd and Rodrigo himself, who begs a chance of proving his valour before he dies. The King consents.

Act III.—Scene 1. Chimène alone in her chamber at night, mourning her dead father and her lost lover ("Pleurez, pleurez, mes yeux!"). To her surprise, Rodrigo enters. They sing sadly of the bygone days of their happiness. Rodrigo, enraptured to find that Chimène still loves him, bids farewell before he

goes to die. Chimène, reproaching him for thinking of death, urges him to return victorious, so that his past may be forgiven; then shocked with herself at this disloyalty to her father, tries to take it back, and flees, ashamed. But Rodrigo, glorying in her love, feels that no enemy can be too strong for him. Scene 2. Rodrigo's camp. Soldiers amusing themselves. Rodrigo entering reproaches them for frivolity in the face of death, and announces that an overwhelming army is upon them. Some counsel flight; it is indignantly repudiated by Rodrigo, who, however, lets the cowards go. He thanks the brave few who remain. Scene 3. Rodrigo praying in his tent. St. James appears and promises him victory. Scene 4. The battle-field at sunrise. Rodrigo assures his soldiers of victory.

Act IV.—Scene 1. Hall in the palace at Grenada. The runaway soldiers tell that Rodrigo has been overpowered and slain and they alone escaped. Diègue accuses them of cowardice, and says he had rather see his son dead than living as they. The ladies, entering, hear the bad news and cry out in grief. The Infanta tenderly consoles the old father, Chimène mourns her twice-broken heart, then publicly proclaims that she still loves Rodrigo, and is glad he knew it before he died. The King entering inquires the meaning of their distress when the town is joyful. Sounds of acclamation are heard, and Chimène understands at once that Rodrigo is alive, and a conqueror. Scene 2. Court of the palace. The King, etc., enter and take their places, while the crowd sings praises of the Cid. Procession of soldiers, captives, etc., lastly Rodrigo. He proffers his sword to the King, who tells him to keep it and name his reward. Rodrigo sadly answers that the only reward he craves is not in the King's power to grant. The King, understanding, bids Chimène answer, and is echoed by the people. Chimène complains that she should be asked to reward

her father's murderer, and the people fear she means to sentence him to death; but she can neither condemn nor forgive. Rodrigo, to relieve her, prepares to kill himself, but Chimène just in time prevents him, and confesses her love. General rejoicing.

#### MEYERBEER, GIACOMO.

**L'Africaine** (lăf-rî-kên), *F.*, Die Afrikanerin (dê af-rî-kâ-nêr-in), *G.* The African.

Five-act opera. Book by Scribe. The Académie, Paris, April 28, 1865.

#### CHARACTERS AND THEIR CREATORS.

**SÉLIKA** (sâ-lê'-kâ), *An African queen in slavery*,  
Mme. Marie Saxe, sopr.  
**INÈZ** (ê-nês), *Daughter of Don Diego*.... Mlle. Marie Batte, sopr.  
**ANNA**,  
*Her attendant*.....contralto.  
**VASCO DI GAMA** (gâ'-mâ),  
*Portuguese naval officer*,  
Naudin, tenor.  
**NELUSKO** (nâ-loos'-kô),  
*A slave*.....Faure, bass.  
**DON PEDRO** (pâ'-drô), *President of the Royal Council*... Belval, bass.  
**DON DIEGO** (dê-â'-gô), *Member of the Council and Admiral*....bass.  
**DON ALVAR**, *Member of the Council and Admiral*.....bass.  
**GRAN SACERDOTE DI BRAMA** (sâ-chêr-dô'-tê), *High Priest of Brama*.....Obin, bass.  
**GRANDE INQUISITORE** (gtân'-dê ên-kwêz-â-tô'-re) and *Inquisitors*.

Begun in 1838 the opera was not finished till 1863, nor produced till two years after Meyerbeer's death.

Act I.—Scene. Royal Council chamber. Inez and Anna appear; Inez, who loves the absent Vasco, has been summoned by her father, who comes to tell her that she is to marry Don Pedro. He tells her that Vasco is lost at sea,

## STORIES OF THE OPERAS 331

and she hurries away. The council assembles to discuss further explorations. Vasco appears. He has escaped alone from the shipwreck at the Cape of Storms, but begs a new ship to try the passage again, explaining that he has bought in Africa two slaves, members of a race not conquered by the Spaniards. Selika and Nelusko are brought in. Questioned as to their country, they refuse to tell. Vasco, persisting in his request for a ship, is arrested, and is condemned for impiety.

Act II.—Scene. The prison of the Inquisition at Lisbon. Vasco asleep. Selika declares her love for him, but hides as Nelusko enters to kill him as a Christian and enemy. She intervenes and pleads for him, but is forced to wake him, whereupon Nelusko conceals his dagger and leaves. Vasco studies his map and she warns him against dangerous capes. He expresses his gratitude, just as Don Pedro and Inez enter with his pardon. Inez suspects that Vasco loves Selika; to allay her suspicions he presents Selika to her as a slave. Don Pedro announces that he has won the royal commission to make the exploration Vasco planned. He also announces that he is to wed Inez, who has consented in order to secure Vasco's freedom. The treacherous Nelusko is to go as Pedro's pilot. Vasco is left alone in despair.

Act III.—Scene. The "between-decks" of a ship. Sailors' chorus and prayer. Inez, now Pedro's wife, is with him. Nelusko appears and gives commands. Accused of treachery, he denies it, but gleefully sings of Adamastor, the god of the typhoon, whom he trusts to destroy the Portuguese. A strange ship is sighted and a boat puts out. Vasco comes aboard and tells Pedro that he is drifting into the same trap he himself fell into; that the ship will fall prey to the storm and to a horde of savages from the shore. Pedro scornfully orders him to be tied to a mast and shot. Selika threatens to stab Inez if Vasco is not released. She is hoodwinked, over-

powered and ordered to be scourged. But now the hurricane dashes on them, and in the panic, the ship is invaded by savages who overpower the crew.

Act IV.—Scene. Space between an Indian temple and a palace. The coronation ceremony of Selika. All the Portuguese have been condemned to death except Vasco, who had been found in chains. When all have departed, Vasco enters, guarded. He is overcome with the beauty of the place, an earthly Paradise. The Brahmans and soldiers are about to kill him, when Selika appears and rescues him, declaring that she has been plighted to wed him. Nelusko is overcome with grief at losing his beloved Selika. Vasco, in loving gratitude, consents gladly to the marriage, and the rites begin, when the mournful wails of Inez and her women are heard in the distance. He attempts to rush to her rescue, but the bridesmaids surround him and hale him to the altar.

Act V.—Scene 1. The queen's gardens. Inez, under guard, is upbraided by the enraged Selika, because Vasco has found his way to her. Inez confesses that she and Vasco are lovers still, and begs to be killed; but Selika's anger subsides into anguish, and when Nelusko enters with soldiers, she orders Inez and Vasco to be put on board a ship and sent home. Scene 2. A promontory on which is a large tree—the manchineel, whose perfume produces an ecstasy ending in death. The lone Selika appears and, inhaling the odour, breaks into a rapturous delirium of love for Vasco, as she falls asleep. The sound of a distant cannon awakens her. Nelusko enters joyfully announcing that Vasco has sailed. With a despairing cry her soul departs, and Nelusko dies of grief at her feet.

**Les Huguenots** (lā-zūg'-nō), *F.*, Gli Ugonotti (lē oo-gō-nōt'-tē), *I.*, Die Hugenotten (de hookh'-ē-nōt-tēn), *G.* The Huguenots.

Four-act opera. Book by Scribe and Deschamps.

Académie, Paris, February 29, 1836.

CHARACTERS AND THEIR CREATORS.

VALENTINE (văl-ăn-tên),  
*Daughter of St. Bris*,  
 Mlle. Falçon, sopr.  
 MARGUERITE DE VALOIS (dũ văl-wă),  
*Betrothed to Henry IV.*,  
 Mme. Dorus-Gras, sopr.  
 URBAIN (ũr-băn),  
*Her page*, Mlle. Flécheux, sopr.; now  
 a contr. rôle.  
 COMTE DE ST. BRIS (săn-brê),  
*Governor of the Louvre*.....Leda.  
 COMTE DE NEVERS (kônt dũ-nũ-  
 vër).....Derivis.  
 RAOUL DE NANGIS (ră-ool dũ năn-  
 zhê), *A Protestant*..Nourrit, tenor.  
 MARCEL (măr-sêl),  
*His servant*.....Lévasseur, bass.  
 MAUREVERT (mô-rũ-văr).  
 TAVANNES (tă-văn).  
 DE RETZ.  
 MEZU (mũ-rũ).

Act I.—Scene 1. A feast at the castle of De Nevers. The revellers persuade Raoul to tell of a beautiful stranger he had once rescued from a crowd of boisterous students, and had since loved though he does not know her name. His servant, a stern old Protestant soldier, appears and is persuaded to sing an anti-Popery song, which the Catholic noblemen take good-naturedly. A servant, followed by Valentine, heavily veiled, whispers to De Nevers, who leaves with the veiled woman. Raoul recognises her as his mysterious love. De Nevers returns. The page Urbain appears and with much flourish delivers to Raoul a letter, which he passes about; though not signed, it is recognised as Marguerite's writing and is an invitation to come blindfolded to Court. The noblemen shower the puzzled Raoul with congratulations. Scene 2. The château and gardens of Marguerite.

Surrounded by her attendants, she is rhapsodising over love, "A questa voce sola." Valentine enters. She has become a favourite of Marguerite and at her request has asked De Nevers to absolve her from the promise of marriage arranged by her father. Urbain laughingly announces that a cavalier with eyes blindfolded is waiting. Raoul is led in. Marguerite bids him remove the veil, and he is overcome by her beauty. She exacts of him a promise to do as she bids. The Gentlemen of the Court, including Valentine's father, St. Bris and De Nevers enter. She makes them all take an oath of peace and friendship. Marguerite, who is eager to reconcile the Catholics and Protestants, who are already drifting toward the St. Bartholomew massacre, announces that Raoul is to wed a lady of her choice. St. Bris brings in his daughter, and Raoul recognising her as the veiled woman who had called on De Nevers, suspects her honesty, and firmly declines to wed her. De Nevers and St. Bris swear revenge, and Valentine is overcome with humiliation.

Act II.—Scene. Two inns and a chapel on the bank of the Seine. Catholic students at one tavern and Huguenot soldiers at the other are making holiday. A bridal procession appears, leading De Nevers and Valentine, and St. Bris and Maurevert. Valentine remains at the chapel to pray. De Nevers leaves. Marcel enters and delivers a letter to St. Bris, who finds in it a challenge. He plots with Maurevert to assassinate Raoul, and is overheard by Valentine, who warns Marcel and leaves. St. Bris and Raoul arrive and prepare for the duel, when Marcel seeing Maurevert appear with soldiers, summons the Huguenot soldiers from the inn. The Catholics hasten from theirs and a riot is brewing. Marguerite and Urbain appear, and the combatants begin recrimination. Valentine appears and Marguerite explains to Raoul the purpose of Valentine's visit to De Nevers. He learns with grief

## STORIES OF THE OPERAS 333

that she has now become the wife of De Nevers, who appears in a barge and takes her away.

Act III.—Scene. The château of De Nevers. Valentine, alone, bemoans her lot; wedded to De Nevers, loving Raoul. Raoul appears. She conceals him behind a curtain just before the entry of St. Bris, De Nevers and others, who have met to plan the annihilation of all the Huguenots. There is an impressive scene, "The Blessing of the Poignards." De Nevers refuses to stoop to assassination; he breaks his sword and is led away. St. Bris bids them await the signal of the bell for the general massacre. Monks enter with a basket of white scarves. They bless the swords. When all have gone, Raoul steps out, eager to warn his friends and slay the conspirators. Valentine pleads with him not to go lest her father and her husband perish. She clings to him lovingly and he echoes her passion till the distant bell announces the slaughter; they look out into the street and see the St. Bartholomew massacre in full course. She faints with terror for him and he leaves by the window. [The performance usually ends here.]

Act IV.—Scene. A cemetery and church. Within the church are Huguenot women and children preparing to die for the faith. Raoul meets Marcel, who falls wounded. Little remains to them but to die bravely. De Nevers has been killed for interceding. Valentine appears, dishevelled and breathless. She begs Raoul not to die but to live for her. Her husband is dead. Marcel will join them in marriage. The religious hymns from the church are interrupted by sounds of musketry and the fury of the assassins. After a silence the three begin to sing Protestant hymns. The Catholics appear, St. Bris leading a company of soldiers. Though Valentine tries to restrain him, Raoul declares that he is a Huguenot. Valentine and Marcel cry, "And we also." St. Bris gives the command to fire, not seeing his daughter. She dies

declaring that she will intercede for her father in heaven.

[In some versions there is a scene in which Raoul makes wild but vain appeals to Marguerite to put a stop to the massacre.]

**Le Prophète** (lŭ prô-fêt), *F.*, Il Profeta (ĕl prô-fâ-tâ), *I.*, Der Prophet (dêr prô-fât'), *G.* The Prophet.

Five-act opera. Book by Scribe.

Produced, Paris, April 16th, 1849, with Mme. Viardot-Garcia as *Fidès*, and Roger as the *Prophet*.

### CHARACTERS.

JEAN DE LEYDEN (zhôn dü léd-ân),  
*An innkeeper. The Prophet...tenor.*

COMTE D'OBERTHAL (kônt d'ô-bêr-tâl).

GIO'NA, MA'THEEN, ZACCA'NA,  
*Three Anabaptist Leaders of the Revolt.*

FIDÈS (fê-dēs),  
*Mother of Jean.....alto.*

BERTA,  
*His betrothed.....sopr.*

*Note.*—The hero of the opera is John of Leyden, an historical personage, who led a religious revolt that succeeded for a time in Holland, 1534.

Act I.—Scene. Dordrecht. Peasants and millers are at breakfast. Berta and Fidès meet. Berta, a poor orphan, is to be wed to Jean; the bridegroom even now waits her. Berta says she cannot wed without the consent of Oberthal, the lord of the domain. They start to ask this, but meet with three Anabaptists, who enter, and by talk of liberty arouse the peasants to attack the Castle. Oberthal appears at the gates and scornfully reviles Giona as his late thievish cellar-keeper. This cools the mob's fury. Berta and Fidès interrupt to ask Oberthal's consent to the girl's marriage, but he, smitten with her

beauty, refuses it, and has her and Fidès dragged into the Castle. In the distance the hymn of the Anabaptists is heard.

Act II.—Scene. Jean's inn at Leyden. A soldier and peasants drinking. Jean serves them, but dreams of Berta's return. The three Anabaptists enter. They are struck by Jean's likeness to the image of the patron saint of the city of Münster. They learn from a peasant that he is also brave and versed in the Scriptures. Left alone with Jean, they question him. He tells them of dreams that have disturbed him by showing the people kneeling and hailing him king, while he reads in blazing letters a warning against drawing the sword; then a sea of blood envelops him and as he tries to climb to the throne it is swept away; demon-voices roar round him, but give way to a soft voice whispering "Mercy." They hail him as their leader, but he prefers Berta and lowly peace, and they leave him. A sound of horses is heard and Berta rushes in in terror, hiding, just before Oberthal and soldiers hasten after her. Oberthal demands the delivery of Berta, and vows otherwise to take the life of Fidès, who is dragged in and threatened with a soldier's axe. Jean turns toward Berta, who comes from concealment, but cannot see his mother killed, and in despair surrenders Berta to Oberthal, who drags her away swooning. Fidès pours out her gratitude (in a famous air "Ah, mon fils" or "O figlio mio") and leaves him to his misery. The Anabaptists enter and offer him the crown and sword. He accepts with fire, but when they tell him he must give up all his family ties and depart without seeing his mother again, he wavers; at length, however he follows them.

Act III.—Scene 1. The Anabaptist Camp, near a frozen lake in Westphalia. A battle is heard in the distance, and Anabaptist soldiers drag in a monk and other prisoners whom they and their women taunt. A band of skaters arrive with food, for which the soldiers

barter spoils. Zaccana sends the visitors away and sends the soldiers to sleep. Scene 2. Zaccana's tent. He and Mathisen meet. They decide to assault Münster at once before Oberthal's father can bring up reinforcements. Oberthal is brought in as a prisoner. He is not recognised in the dark and offers to join them, swearing to help destroy the abbey and the nobility. They declare that he must help destroy his father, and he consents. Giona strikes a light gaily and they all recognise Oberthal. They order him at once to the gallows, as Jean enters. He is determined to see his mother, and Zaccana says she will be killed if he attempts it. Oberthal is led past, but Jean demands his safety and, left alone with him, learns that Berta had leaped into the river to save her honour, and had escaped to Münster. A mutiny is threatened now by the soldiers chafing at Jean's inaction, till he, after prayers and exhortation and the seeing of a heavenly vision, sets forth with them to the assault.

Act IV.—Scene 1. A square in Münster. The citizens are paying tribute of gold to the victorious Anabaptists and secretly cursing the impostor Prophet, who is to be proclaimed Emperor of Germany. Fidès enters, disguised as a beggar. The citizens give her alms and depart; Berta enters as a Pilgrim. Recognising Fidès by her voice, she tells of her flight from Oberthal, her rescue by a shepherd, her return to the inn, where she learned Jean and Fidès had gone to Münster. Fidès says that Jean is dead; she had found blood-stained clothes of his and she believed the mysterious Prophet had killed him. Berta vows to kill the Prophet in revenge. Scene 2. Interior of the Cathedral. The coronation procession of Jean passes across. Fidès kneeling, has not seen him and prays for his destruction, unwitting who he is. Jean re-enters as all kneel, and takes the crown. Fidès and he recognise each other. Mathisen tells him that if he acknowl-

## STORIES OF THE OPERAS 335

edges her, she dies, and he disavows her. When she proclaims herself his mother, he says she is insane. She is about to be killed, but he intervenes, saying she has lost her reason. He then declares that if she still calls him her son, his followers must kill him. Faced by this crisis, Fidès denies him, and he is hailed as a miracle-worker for restoring the reason of Fidès, who is made prisoner.

Act v.—Scene 1. Prison in Münster Palace. The three Anabaptists meet; and learning that the true Emperor is marching on the town to recapture it, discuss a paper sent offering them clemency if they surrender Jean. Soldiers lead in Fidès, who, left alone, broods bitterly over her son's faithlessness to her. Jean enters, and she makes him kneel to implore her pardon. She demands that he renounce his power and repent. He consents. An officer enters to announce that the city is betrayed to the Emperor, and that a frantic woman was found trying to set fire to the palace. Berta is dragged in. Learning Jean's identity, she is revolted by his bloody ambition, and cursing him, stabs herself. Jean sends his mother away to safety, and determines to revenge himself on the traitors. The scene changes to 2. The Banquet Hall. Jean after sending two officers secretly to close the gates as soon as the Emperor's forces enter, joins wildly in the revel. The three Anabaptists now rush in, leading the hostile troops. They claim Jean as their prisoner. He cries that they are his. A great explosion rends the wall and all perish in the flames. Fidès rushes in to forgive her son, and dies with him.

**Robert le Diable** (rô-bâr lû dî-âbl'), *F.*, *Robert il Dia'volo*, *I.*, *Robert der Teufel* (toi-fêl), *G.*, Robert the Devil.

Five-act opera. Book by Scribe and Delavigne.

Produced, Paris, Académie, November 21, 1831.

### CHARACTERS AND THEIR CREATORS.

**ROBERT**,  
*Duke of Normandy*, Nourrit, tenor.  
**BERTRAM** (bâr-trân),  
*His friend*.....Levasseur, bass.  
**RAIMBAUT** (rân-bô),  
*A Norman peasant*...Lafont, tenor.  
**ALBERT**,  
*A knight*.....bar.  
**ISABELLE**,  
*Princess of Sicily*,  
Mme. Cinti-Damoreau, sopr.  
**ALICE**,  
*A Norman peasant*, Mlle. Dorus, sopr.  
**THE ABESS**.....Signora Taglioni.

[Next to *Die Zauberflöte*, probably the worst libretto in existence.]

Act 1.—Scene. A tented space near the port of Palermo. The Sicilian knights are drinking. Robert introduces himself and joins the chorus. A Norman minstrel (Raimbaut) appears and being asked to sing, tells the history of Robert the young duke ("Regnava un tempo"). According to this the Princess Bertha was won and wedded by a fiend in human disguise; their son was Robert called "the fiend." Robert in rage, declares himself the subject of the song, and orders his servants to hang the minstrel; he spares the man's life, however, when he learns that Raimbaut's betrothed has a message for him. Alice is shown in, Robert's heart softens toward her and he orders the boisterous knights away. Alice, his foster-sister, tells him his mother is dead, and dying had told her to go to her son ("Vanne, disse, al figlio mio") and beg him to reform his ways, and, on the day he felt worthy, to read the scroll which Alice shows: Robert feels unworthy to read. He tells Alice he has fallen in love with the Princess Isabelle, and in attempting to carry her off, was set upon by the knights of the court, and only saved by Bertram. Alice advises him to write to

the Princess, whom he has not since seen. He dictates a letter and gives it to Alice to deliver, promising to consent to her marriage with Raimbaut. As she goes, she meets Bertram, who terrifies her by his resemblance to a picture of Satan she had seen. Robert confesses to Bertram he thinks his influence evil, but is persuaded to join the gambling knights, singing a Sicilian luck-song ("Sorte amica"). He loses everything he possesses in the game and receives only jeers from the others.

Act II.—Scene. Alone the Princess muses on her ill-fated love ("Dell'umana grandezza"). Alice and others enter with petitions, and Alice gives the Princess Robert's letter, which she receives with delight ("Ah, vieni"). She leaves just as Robert and Bertram enter. Robert has challenged the Prince to a bout at arms. A herald announces that the Prince desires the combat to be mortal; he leads Robert away to the forest. Isabelle and the King, Bertram, Alice, Raimbaut, and others assemble. After dances and song, the herald announces to Isabelle that the Prince wishes her to arm him. She gives his squires the arms, but secretly wishes Robert success. Bertram aside gloats over the fact that Robert is lost in the woods and will not come. The others wait anxiously for him, but he does not appear, and the procession moves away.

Act III.—Scene I. A gloomy place with a ruined temple, a cavern and a cross. Raimbaut has come to meet Alice here, but Bertram appears and giving him gold advises him not to be hasty about marrying Alice. The minstrel goes away in doubt. Bertram alone gloats demon-like over the approaching doom of Robert, who is actually his son. The chorus of fiends is heard ("Demoni fatali," the "Valse Infernale") and Bertram enters their fiery cave. Alice comes down the mountain dreaming of Normandy ("Nel lasciar la Normandia"). She is

terrified by the sounds from the cavern, but hearing Robert's name called she stops, embraces the cross and swoons. Bertram enters in confusion; the demons have warned him that if he does not win Robert's soul before midnight, he loses him forever. Seeing Alice, he threatens her and her betrothed and all her friends with death if she discloses what she has heard. Robert comes gloomily and Bertram orders her away. She goes reluctantly, and Bertram tells Robert she is agitated with jealousy of Raimbaut; he tells Robert that the Prince has used sorcery and must be met with it. Scene 2. Mysterious vaults. Bertram entering calls statues of nuns to life and bids them entice Robert when he comes, and make him pluck the branch of magic power. When he withdraws, the nuns dance a wild Bacchanale and surround Robert, who enters, but in terror seeks to fly. After the ballets of "Intoxication," and "Gaming," and "Love," he seizes the branch.

Act IV.—Scene. Isabelle is in her apartments surrounded by bridesmaids; she is to marry the Prince. As he enters, Robert appears and with his magic branch puts all to sleep, then awakens Isabelle. She rebukes him for not being present at the combat, and pleads with him to throw off the infernal influence ("Roberto, o tu che adoro," or "Robert, toi que j'aime"). He consents, breaks the branch, and kneels at her feet. The court awakens from its sleep and Robert is seized and dragged away. Alice prays for him and the Princess swoons.

Act V.—Scene. Cloisters. A chorus of monks. Robert enters, dragging in the reluctant Bertram. Bertram promises him success after all if he will sign a scroll. As he is about to do so, he hears a hymn sung in the chapel, and his childhood faith wakes in him. Bertram tries to win him away to despair, and at last declares himself Robert's father. Alice enters and struggles for Robert with the fiend-father; as he

## STORIES OF THE OPERAS 337

finally produces a parchment and a stiletto, Alice presents the mother's will; in it Robert reads a warning not to trust the counsels of the fiend. As he still hesitates, the clock strikes twelve. Bertram vanishes in despair and a chorus of angels and men sing a hymn of joy.

### MOZART, WOLFGANG AMADEUS.

**Il Dissoluto a Puntò; ossia il Don Giovanni** (dôn jō-vān'-nē), *I.*, Don Juan (dôn hwān in *Sp.*, in *F.* dōn-zhwān, in *E.* dān joo'-ān).

Two-act opera buffa. Book by Lorenzo da Ponte (from Tirso de Molina's story, "El comedido de piedra"). Composed in great haste and produced, Prague, October 29, 1787.

#### CHARACTERS AND THEIR CREATORS.

DON OTTAVIO.....Baglioni, tenor.

DON GIOVANNI.....Luigi Bassi, bar.

LEPORELLO,

*His servant*...Felice Ponziani, bass.

DON PEDRO (pā'-drō),

*Il Commendatore* (in German, Der Komthur), the } Loli, bass.  
Commandant of Seville.

MASETTO, *A peasant*.

DONNA ANNA,

*Daughter of Don Pedro,*

Signora Teresa Saporitti, sopr.

DONNA ELVIRA (ēl-vē'-rā)...Micelli, sopr.

ZERLINA (tsēr-lē'-nā)....Bondini, sopr.

Act 1.—Scene 1. Seville Square before the Commendatore's palace at night. Leporello complains of working for his master night and day ("Notto e giorno faticar"). Don Giovanni now enters; he has attempted outrage upon Donna Anna, and being frustrated is taking flight; she clings to him to discover who he is and calls for help. Her father, the Commendatore, hurrying to her rescue, is killed by Don Giovanni, who slinks away undiscovered, followed by his disgusted and terrified servant.

Ottavio, Anna's fiancé, enters with servants and torches. He and Donna Anna swear revenge against the murderer ("Fuggi crudele"; Schwur-Duett). Scene 2. A street. Don Giovanni enters hastily. Leporello protests against his master's mode of life, but is threatened and cajoled, and told of a new amour. Donna Elvira is seen coming and the men withdraw to one side, while she bewails her lost honour and Don Giovanni's perfidy ("Ah chi mi dice"). Not recognising her, the Don comes forward flirtatiously, only to be bitterly rebuked. The Don referring her to Leporello, steals away. Leporello tells her that she is only one of a long list of victims to the Don's gallantry; he unrolls a catalogue of them ("Madamina, il Catalogo"; Register-Arie), a thousand or more of all countries, ages and conditions. When he has gone, she breaks out into a prayer for revenge ("Mi tradi quell'alma ingrata"). Scene 3. The country near the Don's palace. Zerlina and Masetto, about to be married, make merry with the other peasants ("Giovenette, she fate"). The Don and his servant appear, and the Don questions Zerlina and orders the others to his palace for refreshment. Masetto, in spite of his jealous dread, is dragged away by Leporello. The Don promises the terrified girl that he will marry her, and after some fluttering she accepts the decoy (in a duet, "La ci darem"). They are confronted by Donna Elvira, who leads the girl away from danger. Ottavio and Anna in deep mourning enter. The Don now attempts to play the gallant to Anna, and pretends he does not know the cause of her mourning. Elvira returns and denounces him ("Non ti fider, O misera"), whereupon he declares that she is insane. Ottavio and Anna are deceived for the moment, but when, after inviting them to his palace, he follows Elvira away, Anna tells Ottavio that she believes Don Giovanni to be the mysterious man who had entered her room at night, and in his flight had

killed her father. She describes the scene in detail and declaring to Ottavio "Now you know the villain" ("Or sai che l'indegno"), she bids him revenge her. When they have gone, Leporello enters, deciding to quit his distasteful service, and when Don Giovanni enters, he tells him how he has filled Masetto and the others with food and drink only to have Zerlina return with Elvira, who had told the company of the Don's misdeeds. Leporello tells how he finally got her out of the house, and the Don decides that a carousal with the peasants will please him ("Finché dal vino"). Scene 4. A garden. Zerlina is trying to console the indignant Masetto, finally crying, "Beat me, beat me" ("Batti, batti"). Just as he is won over, the Don's voice is heard; Masetto and she hide and the Don enters with the peasants; they pass on and the Don discovers Zerlina; as he pleads with her, he also describes Masetto and with presence of mind invites him to join them at the feast. When they have gone Ottavio enters with Anna and Elvira, all three in dominoes and masks. In the "Mask-Trio" they disclose their plan to learn the true character of the Don who with Leporello appears and invites them in. Scene 5. A great ball-room. The peasants are revelling in the hospitality of the Don, and the attentiveness of his servant. Both master and man flirt outrageously, and Masetto is in torment, as the Don drags Zerlina away. Her voice is heard crying for help, and the three masked people entering realise the Don's blackness of heart. Zerlina escapes and throws herself on their protection. The Don tries to throw the blame on Leporello, but the three remove their masks and denounce his crimes. Thunder is heard foreboding his doom, but the Don laughs at fate.

Act II.—Scene I. A street at evening. Leporello is trying to get away from his master, who finally bribes him with money to carry out his plot. He

exchanges cloaks and hats with the reluctant servant, and when the love-lorn Elvira appears at a window, the Don from concealment implores her to forgive him and come down. She is overwhelmed with joy at his return and descends. Leporello imitates his master's voice, and makes such love to her that when the Don makes a noise as if killing someone, she flees hastily with Leporello. The coast is now clear for the Don's plot against Zerlina, and he sings a serenade to bring her to the window ("Deh vieni alla finestra"). But Masetto enters with his friends armed with cudgels and guns. Thinking the Don to be the servant, he tells his plan to kill the libertine; the Don sends the villagers on a wild-geese chase, beats the stupid Masetto and gets safely away. Zerlina entering tries to appease her distracted and aching lover by her tenderness ("Vedrai carino"). Scene 2. Portico of Donna Anna's palace. Leporello and Elvira enter, he wondering how to get rid of the tenacious servants and torches. Ottavio is trying to comfort Anna. Leporello in eluding Elvira comes upon Masetto and Zerlina, but after pleading for pardon escapes by running. Ottavio declares himself convinced of the Don's guilt, and promises to console Anna "his treasure" ("Il mio tesoro") with speedy revenge. Scene 3. A square with a statue of the Commendatore. The Don and Leporello groping along, meet in the dark. The Don laughingly tells of an amorous encounter he had with some strange woman who thought him to be Leporello. The statue speaks warningly. Leporello is terrified, but the Don only mystified; he has Leporello read the inscription "On the impious wretch who caused my death, here I wait revenge." He laughs and says: "Tell the old buffoon, that I expect him to dinner to-morrow evening"; he is greatly amused at Leporello's terror, and asks the statue itself, "Will you come to dinner?" The statue answers "Yes," and the Don,

## STORIES OF THE OPERAS 339

amazed, drags the trembling Leporello home. Scene 4. A garden. Ottavio is trying to pacify Donna Anna with hopes of speedy revenge, but when he talks of love she bids him wait ("Non mi dir"). Scene 5. Banquet-hall in Don Giovanni's palace. Musicians play while the Don eats, served by Leporello, who steals many mouthfuls meanwhile. (In this scene Mozart alludes to and parodies an aria from his rival Martin's opera, "La Cosa Rara," and later parodies his own "Non più andrai" from "Le Nozze di Figaro.") Elvira enters to plead with him to repent, the last proof of her love ("L'ultima prova"), but he ridicules her and she leaves him. As she goes, she gives a scream of terror. The Don sends Leporello to learn the cause. He cries out and fastens the door. The musicians take flight, and Leporello explains as he shivers, that the statue has come. Its knock is now heard, and the Don goes to the door while Leporello crawls under the table. The Don ushers in the statue and orders Leporello to bring him food, but the statue says he does not feed on mortal food; he has come to invite the Don to sup with him. In spite of Leporello's pleading, the Don jauntily accepts. The statue takes his hand, and in this chill clutch the Don learns fear for the first time. He refuses the statue's pleading that he repent, however, and is enveloped in flames and haled by demons down to eternal punishment.

**Le Nozze di Figaro** (lā nōd'-zē dē fē'-gā-rō), *F.*, Die Hochzeit des Figaro (dē-hōkh'-tsīt dēs fē'-khā-rō), *G.*, Le Mariage (or Les Noces) de Figaro (lū mār-ī-āzh (or lā nōs) dū *F.*), *F.*, The Marriage of Figaro.

Four-act opera buffa. Book by Lorenzo da Ponte (after the comedy by Beaumarchais).

Composed, December, 1785—April, 1786. Produced, Vienna, May 1, 1786.

### CHARACTERS AND THEIR CREATORS.

**CONTE ALMAVIVA** (kōn'-tā āl'-ma-vē-vā),  
Mandini, bar.  
**FIGARO**,  
*His valet* . . . . . Benucci, bass.  
**DR. BARTOLO** . . . . . Occheley, bass.  
**BASILIO** (bā-sē'-lī-ō),  
*A singing-master* . . . Bussani, tenor.  
**ANTONIO**,  
*Gardener* . . . . . bar.  
**DON CURZIO** (dōn koor'-tsī-ō),  
*A magistrate* . . . . . tenor.  
**CHERUBINO** (kā-roo-bē'-nō),  
*The Count's page*,  
Signora Mandini, sopr.  
**LA CONTESSA**,  
*The Countess* (in German Die Gräfin) (dē grā'-fin),  
Signora Storace, sopr.  
**SUSANNA**,  
*Her maid* . . . . . Signora Laschi, sopr.  
**MARCELLINA** (mār-chēl-lē'-nā),  
*Dr. Bartolo's housekeeper*,  
Signora Bussani, m.-sopr.  
**BARBARINA** (bār-bā-rē'-nā),  
*Antonio's daughter*,  
Frau Gottlieb, sopr.

[The story is really a sequel to that in Rossini's "Barber of Seville."]

Act 1.—Scene. A half-furnished room in the Count's castle near Seville. Figaro and Susanna talk of their coming marriage. He thinks the room very convenient; "ding-ding!" he can soon answer his master's bell; "dong-dong!" she can soon answer that of her mistress. Susanna suggests that the bell may send him three miles away while the Count comes in his place. She tells the jealous Figaro of the Count's attention to herself. She is called away and he fumes and threatens to lead the Count a dance he will not like. When he has gone, Bartolo and Marcellina enter, she with a document, Figaro's former agreement to marry her. She is planning to break up the match between Susanna and Figaro, so that she

can marry him herself; Bartolo, in love with Susanna, seeks revenge ("La Vendetta") on his successful rival. He goes and Susanna enters. The two women cast aspersions on each other ironically, and Marcellina leaves. Cherubino the page enters, and says the Count has threatened to discharge him for flirting with Barbarina; he is really in love with the Countess, and the Count is jealous of him. He says that he is a madman over love, and has written a poem (he sings "Non so più cosa son"). The Count is heard coming and he has just time to hide behind a great chair. Basilio is next heard and Susanna just manages to conceal the Count behind the chair and Cherubino in it. Basilio retails a deal of gossip about the page and the Countess till the Count rises angrily. Susanna pretends to swoon, and the two men support her with great solicitude. The Count tells how he discovered the page hiding under the table at Barbarina's. In illustration he lifts the cloth Susanna had thrown over Cherubino, and again discovers the page. The Count is first consternated, then angry. Peasants come in to deck the bridal-chamber, and the Count declares that he will send Cherubino to the war with a commission as Captain. Figaro gloats over the terrified boy, "No more you'll flit, amorous butterfly," etc. ("Non più andrai").

Act II.—Scene. The Countess's chamber. She is alone and sings a sad love-wail ("Porgi, amor"). Susanna enters, then Figaro, who tells a plan to torment the Count with jealousy by sending him a warning letter. He leaves and Cherubino appears. He shows his commission; they make him sing his poem, "You who know what love is" ("Voi che sapete"). They then dress him in women's clothes, Susanna bidding him kneel ("Venite inginocchiatevi"). Suddenly the Count is heard outside. Cherubino flies to the closet. The Count is suspicious and shows his letter; he hears the page in the closet,

but his wife will not unlock the door. He makes her go with him while he hunts a crowbar. While they are gone Cherubino steals forth and jumps out of the window and Susanna takes his place in the closet. As the Count is about to break the door in, the Countess confesses that Cherubino is there and is overcome with grief. Susanna walks out to the astonishment of all. The Countess taunts the apologetic Count, and tells him Figaro wrote the letter. Figaro enters and is accused of the letter, but denies it. The gardener, half-drunk, enters complaining that some man had jumped out of the window and ruined his flowers, then run away. Figaro says it was he, in terror of the Count. The gardener says that he dropped some papers, among them Cherubino's commission. This is recognised and the Count is frenzied. To complete Figaro's discomfiture, Marcellina enters with his document promising to marry her. Bartolo and Basilio are witnesses. All ends in confusion.

Act III.—Scene 1. A large room decorated for a wedding. The Count, alone, plans to compel Figaro to marry Marcellina. Susanna, overhearing, pretends to have come for the Countess's smelling-salts; she says she has overheard the Count's scheme, but consents to meet him in the garden at night. He starts to go, and she tells Figaro, who enters, that he has won his cause. They hurry out; the Count, who has overheard her, ponders suspiciously; he miserably asks "Shall I behold, while I sorrow, my servant happy?" ("Vedro, mentr' io sospiro"). Don Curzio enters with Figaro, Marcellina, and Bartolo. He says that Figaro must marry Marcellina or pay her a forfeit. Figaro proves that he is of good birth, and shows a mark on his arm by which Marcellina recognises him as her own son by Dr. Bartolo. They are all embracing when Susanna enters with the money to buy Figaro's liberty. Her indignation is soon assuaged and all leave. Scene 2. The Countess enters alone,

## STORIES OF THE OPERAS 341

musings over the plan to disguise herself as Susanna and meet the Count in the garden; she bewails the lost devotion of her husband who had wooed her so ardently (see Rossini's opera "The Barber of Seville"). She moans "Where now are those blessed moments" ("Dove sono i bei momenti"). Susanna enters and the Countess dictates to her a letter (in a duet "The Zephyr"), telling the Count to meet her where the zephyr breathes in the pines. Cherubino enters in girl's clothes, and a chorus of country girls present the Countess with flowers. Antonio and the Count enter and recognise Cherubino. Figaro tries to calm the Count, the Wedding March is heard; Figaro sings ("Ecco la Marcia") and all leave except the Count and Countess, who remain and wait coldly till the double wedding-procession returns with Figaro and Susanna and Bartolo and Marcellina. Susanna (observed by Figaro) slips the note to the Count, who bids all make merry.

Act IV.—Scene. The garden. Basilio and Bartolo ponder the Count's duplicity and the folly of love. Basilio tells how "in those years when inexperienced" ("In quegli anni"), love had made him mad, till finally age and experience protected him with the skin of an old ass. They withdraw and Figaro entering grieves over Susanna's treachery and woman's frailty ("Ah, che il fidarsi a donna"). He hides, but is observed by Susanna, who enters with the Countess and Marcellina. To torment Figaro Susanna sings "Come, love, do not delay" ("Deh, vieni non tardar"), and leaves; Cherubino enters in regiments looking for Barbarina; he sees the Countess in Susanna's garb and thinking her to be actually Susanna tries to flirt with her. He escapes into the pavilion on the left as the Count enters. Seeing Figaro, the Count whispers the supposed Susanna to hide with him in a pavilion on the right. Susanna enters in the Countess's gown and explains herself to the delighted Figaro. The

Count reappears and seeing Figaro kneeling before the supposed Countess is infuriated and calls the servants. Figaro and Susanna escape into a pavilion on the left. Basilio and others enter with torches. The Count entering the pavilion on the left unearths Cherubino and Barbarina, Marcellina and Bartolo, and Susanna, who, pretending still to be the Countess, hiding her face, pleads for pardon, which the Count will not grant. The Countess herself now appears and the Count kneeling begs her forgiveness. She grants it and a chorus of general contentment ("Ah, tutti contenti") cuts the Gordian knot of complications.

**Die Zauberflöte** (dē tsow'-bēr-flā-tē).  
Il Flauto Magico (ēl flā'-oo-tō mā-jē'-kō). The Magic Flute.

Two-act opera. Book by Emanuel Schikaneder. Composed, 1791.

Produced, Vienna, September 30, 1791, under the management of the librettist, who also played the rôle of Papageno.

### CHARACTERS AND THEIR CREATORS.

**SARASTRO** (sā-rās'-trō),  
*High-Priest of Isis.*,  
Schikaneder, sr., bass.  
**PAPAGENO** (pā-pā-gā'-nō),  
*A bird-catcher.*  
Schikaneder, jr., bass.  
**TAMINO** (tā-mē'-nō),  
*A fisher.*.....Schack, tenor.  
**MONOSTATOS**,  
*A Nubian prince*.....Gorl, tenor.  
**BAMBOLODA**,  
*His slave.*  
**MANES** (mā'-nās),  
*And other priests of Isis.*  
**KÖNIGIN DER NACHT** (kā'-nīkh-ën  
dēr näkht), *Queen of Night*  
Frau Hofer, sopr.  
**PAMINA** (pā-mē'-nā),  
*Her daughter, a net-worker.*  
Frl. Gotlieb, sopr.

PAPAGENO,

*Slave of Monostatos...* Frau Gori, —  
THREE FAIRIES,

*Disguised as women and guides.*

NOTE.—The opera is sadly complicated by the vanity and gaucherie of the librettist and his desire to drag in certain allusions to Freemasonry, in which he and Mozart were enthusiasts.

Act I.—Tableau 1. A rocky path past a fairy cavern. Tamino in the toils of a serpent (or in some versions Gnomes) calls for help just as he falls asleep under the spell. The Fairies rescue him and discuss how he, a fisher, played his sweetheart such sweet tunes that the Queen of Night herself loved him. As her love is fatal, they plan to save him by getting him into the Temple of Isis. They retire as Papageno runs in; he meets Papagena and tells her who he is ("Der Vogelfänger bin ich ja," or "Sono un gaio uccellatore"); she tells him she is in the power of Monostatos. Tamino wakes as from a dream and asks the way to the Temple; he tells of his beloved Pamina and shows a miniature of her ("Dies Bildniß ist bezaubernd schön"—"O cara immagine"). Papagena tells him that Monostatos has just bought Pamina as a slave. They decide to hunt for her, but cannot find the path; as they look for it, the Queen of Night appears to Tamino and sings to him a love-song, "Oh, fear not, dear youth" ("O zittre nicht, mein lieber Sohn"—"Giovane amato, non temer"). She pledges him to rescue her daughter Pamina and vanishes. The three Fairies offer to show the lost ones the path; but the price must be the power of speech or that of memory. Papagena loses memory and Papageno is rendered dumb, but later restored on swearing never to lie again, and given a magic bell, while Tamino is given a flute of magic power. They are then shown the path, after a quintet known as the "Padlock." Tableau 2. The Harem of Monostatos. Bamboloda drags Papagena in; in her absence Pamina has

escaped. Monostatos enters and the recaptured Pamina is brought in and chained. Papageno appears and frightens Monostatos away. They sing a duet of love's power ("Bei Männern, welche Liebe füllen"—"Del cor gli affanni"); he shakes his bell, the gates open and they escape. Tableau 3. An Avenue. The Fairies tell that Pamina has fallen in Sarastro's power; appearing to Tamino disguised as Guides, they point him a path and leave him. He is warned by voices and by Manes, who tells him that he is moved by desire for revenge on Sarastro, and refuses to tell him where Pamina is. Tamino plays on his flute and sirens gather round; he wanders sadly away, searching. Papageno enters with Pamina and answers Tamino's distant flute with his own; encountering Monostatos and slaves, he compels them to dance away to his magic bell. Sarastro enters with retinue, and welcomes the two to his Temple. Monostatos drags in Tamino, who embraces Pamina. Sarastro orders Monostatos to be flogged and Tamino and Papageno to be veiled and led in.

Act II.—Tableau 4. The Hall of Initiations. Sarastro and the Priests invoke Isis and Osiris ("O Isis und Osiris!"—"Possenti Numi"). Tamino and Papageno are brought in and asked if they will undergo the rites; they are advised by two priests to avoid false beauty and they are left alone and find that their flute and bell have been taken. The three Fairies appear and warn them not to undergo the rites, but they resist the blandishments of the women, whose presence in the sanctuary causes the fall of the altar. Tableau 5. A Tent in a garden. Monostatos steals in, guided by Bamboloda. He is furious at being beaten, but dreams of the beloved Pamina ("Alles fühlt der Liebe Freuden"—"Regna amor"). Pamina is discovered in the tent; he tries to take her away, and she escapes only to be confronted by the Queen of Night, her mother, who hates her for her devotion

---

## STORIES OF THE OPERAS 343

---

to the noble Sarastro, who is trying to save the girl's soul. The Queen curses her in tremendous fury ("Der Hölle Rache kocht"—"Gli angui d'inferno"). Sarastro enters and declares that only peace and love rule in these sacred precincts ("In diesen heil'gen Hallen"—"Qui sdegno"). He leads the girl away and the Queen and Monostatos plot the death of Pamina. When they have gone, the three Fairies enter; they have overheard the plot but decline to aid it. Tamino and Papageno enter; the Fairies appear as the Guides and restore the magic talismans in a trio. Papageno shakes his bell and calls for Papagena, only to see her flirting with Bamboloda. He shakes the bell again and summons Pamina; she enters and embraces Tamino, but he is under pledge and does not answer her. She sings sadly that no joy is for her ("Ach! ich fühl's es ist verschwunden"—"Ah, lo so"). Sarastro enters and removing the pledge reunites the lovers; he bids Tamino hasten across the sacred forest to complete his rites. There is a trio of farewell and Tamino leaves. Tableau 6. The Sacred Forest. Papageno alone sings a love-song ("Ein Mädchen oder Weibchen"—"Colomba o tortorella"). Papagena enters, she does not remember him, and he reproaches her. She flees, and the three Fairies tell him of Tamino's ordeal. He leaves, and Pamina enters with a dagger; she would kill herself, but the Fairies prevent her. Tableau 7. The Crypt of the Temple. Tamino is taking his final vows; Pamina is brought in, and the two undergo the ordeal of fire and water, the evil spirits being chased by Tamino's flute. He is hailed by the Priests as a victor. Tableau 8. The Portal of the Temple. Papageno in despair for Papagena is about to hang himself; the Fairies advise him to summon her with his bell. She appears and they have a joyful duet ("Pa-pa-pa-pa-geno"). When they have gone, the Queen of Night and Monostatos steal in to murder Sarastro before her

power vanishes with dawn. The gates of the Temple open, revealing the votaries kneeling, and the lovers united before Isis. The Queen vanishes in helpless rage before the dawn and the chorus of reverent joy.

### *PADEREWSKI, IGNACE JAN.*

#### **Manru.**

Three-act opera. Book by Dr. Alfred Nossig. Produced, Court Theatre, Dresden, May 29, 1901.

#### CHARACTERS AND THEIR CREATORS.

**MAN'RU,**  
*A gipsy*.....Anthes, tenor.  
**UROK** (oo'-rök),  
*A dwarf*.....Scheidemantel, bar.  
**JAGU** (yā'-goo),  
*A gipsy fiddler*.....Rains, bass.  
**O'RO,**  
*A gipsy chief*.....Hopff, bass.  
**ULANA** (oo-lā'-nā),  
*A Galician girl*....Fri. Krull, sopr.  
**HEDWIG** (hät'-vikh),  
*Her mother,*  
     Fri. von Chavanne, m. sopr.  
**ASA** (ä'-zä),  
*A gipsy girl*....Frau Kammer, sopr.

The opera begins and ends with a single voice. It has no overture at all, and only seventeen measures of prelude.

The scene is the Tatra Mountains between Galicia and Hungary.

Act 1.—The widow Hedwig sits before her hut and bemoans in a folk-song the fate of the dove that took no heed of the hawk's approach till she felt his sharp claws. The dove is Hedwig's daughter, Ulana; the hawk, the heathen gipsy who carried her off. As she sings maidens dance about, adorning the village green for the festival. The dwarf, Urok, appears. The maidens call him "dragon's-egg, an adder, monster, wood-dwarf, tadpole, and horn-owl." Urok takes these as a great joke. Then he asks Hedwig of her

daughter. "She is dead to me," says Hedwig. Urok tells of meeting the "dead" Ulana. The maidens greet her name with jeers; the mother, with a vow never to receive her until she gives up her gipsy. Hedwig returns to her hut; Urok rebukes the maidens, and they mock him as a rejected lover of Ulana. Ulana herself now appears in great dejection and the villagers rail at her. She says she still loves her gipsy, and he her. But they taunt her with a proverb:

"Ere the full moon starts to wane  
Every gipsy goes insane,  
Leaves his child and leaves his wife  
And scots for his dear life."

This jingle reappears all through the opera. The maidens leave Ulana to her grief. Against Urok's advice, she knocks at her mother's door. Hedwig comes. After some reproach she offers to take Ulana and her child back if she will give up Manru. Urok and Hedwig insist that Manru will leave her, anyway, when the gipsies come again. But Ulana refuses. Hedwig shuts her door on her. Urok prophesies Manru's perfidy and proffers his own love. But she prevails on him to brew her a philter to bring back Manru's wavering fancy. The village men and maidens gather and dance. They surround Ulana. Manru appears and demands that they let her go, but they scout him as a heathen. Hedwig comes out of her hut and a hush falls on the mob. She bitterly denounces the pair as lepers, and the people fall back from them.

Act II.—Scene. The curtain rises at once on Manru's home in the mountains, where the gipsy, turned blacksmith, is fighting a losing battle against his Wanderlust. Ulana is singing a lullaby to her baby in the hut. Manru admires, but cannot imitate, her steadfastness. In a frenzy he belabours the anvil with his sledge. Ulana hurries out to calm his fury, but whispers uneasily:

"Ere the full moon starts to wane  
Every gipsy goes insane,"

This brings down on her own head all his violence, and he is about to strike her when Urok appears and stays his hand. Both Manru and Ulana accuse him of being a sorcerer, but he claims only a knowledge of the human heart and a few herbs. He admits that he can evoke a spell to carry Manru away. Listen! In the distance a Romany fiddler is heard. Manru breaks away and flies toward the siren music. Ulana would run after him, but Urok holds her back, gives her a potion for Manru, and keeps her in hiding while Manru returns with an old gipsy fiddler, Jagu. Jagu offers Manru the leadership of the tribe. He refuses. Jagu mentions the fair Asa, who longs for Manru but must soon wed Oros, his old rival. Manru, about to go, sees Ulana, and refuses, ordering the tempter away. Left alone, Manru and Ulana marvel at the travel-frenzy that spurs him. With a noble effort to return to his duty he takes up his sledge. But Urok teases him with a vivid picture of Asa. Manru drives him away and Ulana brings him a potion, which he drains. This rouses him to an ecstasy of love in which she joins.

Act III. has a long prelude. The rise of the curtain reveals a summer landscape of storm and night. Manru is alone and stifling with restlessness. "All is dark," he cries, "but I *feel* the moon which sweeps past behind the clouds." Voices of gipsies are heard in the distance and he sinks down asleep. There follows an orchestral nocturne. Now and then the full moon breaks from the clouds and Manru grows restless in his sleep, till it is veiled again. Gipsies troop in, among them Asa. They discover Manru and sprinkle his face with water. When he wakes, it is Asa that first welcomes him. Oros protests angrily that Manru should be an outcast as he is a renegade. He quarrels with Asa; but Manru insists that he cannot follow them. Asa pleads with him. The people fall to dancing and Asa joins them to allure

## STORIES OF THE OPERAS 345

Manru. Oros protests wrathfully and the tribe are won to his wrath. Then Jagu enters and turns the tide for Manru, who is hailed as a repentant kinsman. Oros, in a rage, throws down his staff of office and goes. The revel begins anew, but Manru refuses the chieftainship. Then the musicians under Jagu try their skill, and Manru's last scruple melts in an outburst of joy. Urok appears and gleefully reviles Manru's treason to his wife and child. He is driven away by the crowd. Manru's conscience gnaws him again, but is smothered by Romany-rapture. He embraces Asa, and the tribe marches away (the stage remaining empty during most of a barbaric march-tune). Ulana follows, crying for her husband, and Urok tells her of his perfidy. She cries to Manru to come back. She sends Urok up into the hills to find him. He answers that he has gone past recall. With a last shriek she leaps into the lake. Later, upon a cliff, Asa and Manru reappear in each other's arms. Oros rushes upon Manru and crying, "You rob me of Asa; you'd replace me as chief!" hurls him into the gorge. Asa screams. Urok laughs fiendishly. Oros roars "The place is mine!" [In a later version it is Urok who hurls Manru over the cliff.]

### PUCCINI, GIACOMO.

*La Bohème* (lā bō-ēm'), *F.*, Die Bohème (dē bō-hā-mě), *G.* Bohemia.

Four-act opera. Words by C. Giacosa (after Murger's "Scènes de la Vie de Bohème").

Produced, Regio Theatre, Turin, February 1, 1896.

### CHARACTERS.

**RUDOLPHE** (rū-dôlf),  
*Poet*.....tenor.  
**MARCEL** (mār-sě),  
*Painter*.....bar.  
**SCHAUNARD** (shō-nār),  
*Musician*.....bar.

**COLLINE** (kū-lēn),  
*Philosopher*.....bass.  
**BERNARD** (bēr-nār),  
*Landlord*.....bass.  
**PARFIGNOL** (pār-pēn-yŭl),  
*Toy-seller*.....tenor.  
**ALCINDOR** (āl-sān-dôr).....bass.  
**SERGEANT AT TOLL-HOUSE**.....bass.  
**MIMI** (mē-mē).....sopr.  
**MUSETTE** (mū-zět).....sopr.

Place of action, Paris. Time, about 1830.

Act I.—Scene. A bare and cold garret. Marcel and Rudolphe at their work. Rudolphe brings a MS. tragedy of his to burn in the stove for warmth. Colline enters and assists. Then Schaunard comes to the rescue with food and wine and fuel, which they enjoy. The landlord enters to demand rent. They make him drink and chaff him about his flirtations; then, in simulated righteous indignation, eject him. The young men go pleasure-seeking, leaving Rudolphe to finish his writing. Mimi, an embroiderer and fellow-lodger, enters to ask for a light. As the door opens to let her out again, a gust of air extinguishes all the lights. She drops her key and they both grope for it in the dark. Rudolphe finds it, but promptly pockets it and continues groping till he catches Mimi's hand. He engages her in talk, tells her he is a poet, and she tells about herself and her work. The others call impatiently from below, where they wait. Rudolphe opens the window to answer. The moonlight streaming in irradiates Mimi's beauty. Rudolphe and Mimi confess their mutual love.

Act II.—Scene. Christmas Eve in the Latin Quarter. A throng of holiday-makers, in front of the Café Momus, buying, eating, etc. Rudolphe, Mimi wearing a becoming pink hood, Marcel, Schaunard, and Colline mix with the crowd. A waiter brings out a table for the young men. Rudolphe introduces Mimi and they sit down together. Their

orders to the waiter mingle with the outcry caused by the entry of Parpignol, surrounded by eager children, whose mothers try to lead them away. Musette, richly dressed, enters with the elderly and infatuated Alcindor. They sit at an adjacent table. She is indignant that Marcel, her former lover, takes no notice of her, and talks loudly for his benefit, while Alcindor vainly tries to quiet her, thinking her talk is meant for himself. Musette, seeing that she has at last moved Marcel, pretends her shoe hurts and sends Alcindor to buy a new pair. Then she and Marcel embrace and are reconciled. The bill is presented, but none of the party has money. Musette bids the waiter add it to her bill and leaves it for Alcindor to pay. A military procession marches across the scene. The friends fall in line behind and exeunt; Musette having only one shoe, is carried by Marcel and Colline, followed by the rest keeping step. Alcindor returning, is shown the bill and sinks horrified into a chair.

Act III.—Scene. The Barrière d'Enfer. Market-women, etc., paying toll. Mimi enters, coughing, and asks for Marcel at the inn where he lives with Musette. He comes out and she tells him Rudolphe threatens to leave her, and asks in despair what to do. As Rudolphe just then comes out of the inn, she hides behind a tree. Rudolphe tells Marcel he means to leave Mimi. At first he pretends it is on account of jealousy; finally he confesses it is because he sees she is dying of consumption and, though he still loves her, he has no money to keep her in comfort. Marcel tries to lead Rudolphe out of earshot, but Mimi, lamenting, hears her death-sentence. A fit of coughing betrays her hiding-place. Rudolphe, startled, soothes and caresses her. Musette is heard within, laughing and flirting. Marcel, jealous, rushes inside. Mimi bids Rudolphe farewell, telling him to keep her pink hood as a keepsake. Marcel and Musette emerge quarrelling, and the four voices mingle

in contrasting colloquies. The disputing lovers go in again, leaving the others to end their pathetic farewell.

Act IV.—Scene. Same as Act I. Marcel and Rudolphe at their work tell how each has seen the beloved of the other riding in a carriage, well-dressed, etc. Both express contentment, but are inwardly jealous and cannot work. Marcel takes out a ribbon Musette gave him, and Rudolphe presses Mimi's hood to his heart, each concealing his emotion from the other. Schaunard and Colline enter with frugal provisions. They try to forget their woes in merrymaking. Suddenly Musette enters, saying that Mimi is close behind, and explains that Mimi has left her Count and returned to Rudolphe to die. Mimi enters in the last stage of consumption. She says how much better she feels to be back there, but that her hands are cold and she would like a muff. Rudolphe tries to warm them in his. The others are overcome with compassion. Musette gives her jewels to Marcel to sell to get a doctor, etc., for Mimi; then declares she must also get her a muff, and goes with him. Colline bids farewell to his faithful old coat and carries it to pawn, taking Schaunard with him that the lovers may be alone. Mimi, who had apparently been asleep, now rouses, and the two renew memories of their happy past. Mimi, rejoiced to see her hood, makes Rudolphe put it on her. The others return and Mimi delights in the muff. Soon she falls asleep and dies. Rudolphe in despair throws himself on her corpse.

#### ROSSINI, GIOACCHINO.

*Il Barbiere di Siviglia* (ēl bār-bī-ā'-rē dē sē-vēl'-yā), *I*. The Barber of Seville.

Two-act lyric comedy. Book (from Beaumarchais's comedy) by Sterbini. Composed in three weeks. Produced, Rome, Argentina Theatre, February 5, 1816.

## STORIES OF THE OPERAS 347

### CHARACTERS AND THEIR CREATORS.

FIGARO (fě'-gā-rō),  
*A barber*.....Luigi Zamboni, bar.  
 IL CONTE ALMAVIVA (āl-mā-vě'-vā),  
*A young count*.....Garcia, tenor.  
 DOTTO'RE BARTOLO,  
*Rosina's guardian*...Botticelli, bass.  
 BASILIO (bā-sēl'-yō),  
*Music-master*.....Vittarelli, bass.  
 FIORELLO (fē-ō-rēl'-lō),  
*A servant*.....tenor.  
 ROSINA (rō-zē'-nā),  
*Dr. Bartolo's ward*,  
 Signora Giogi Righetti, sopr.  
 BERTA,  
*Her governess* (in Germany MARCEL-  
 LINE).....Signorina Rossi, sopr.

NOTE.—This opera is taken from the same source as an opera by Paesello, and Mozart's "Nozze di Figaro," to which it is precedaneous in action. It was originally called "Almaviva, ossia l'inutile precauzione," "The Useless Precaution."

Act 1. — Scene 1. Dawn in a Seville street. Fiorello leads along several musicians for a serenade. The Count enters and sings a serenade or aubade under Rosina's window ("Ecco ridente il cielo"). He pays the musicians liberally and drives them away, vexed at their profuse thanks. Figaro bustles gaily by to his work (singing "Largo al factotum"), rejoicing in his importance as the general factotum and go-between of the town. The Count stops him, tells him he has fallen in love with the ward of Dr. Bartolo, and is flirting with her desperately under the name of Lindoro. Rosina appears on the balcony to drop the Count a note, but, Bartolo appearing, she pretends it is a paper that has slipped out of her hand, and asks him to go down and get it. While he disappears in the house, the Count gets the note and lets Figaro read it. It reveals a Juliet-like desire to know more of the stranger. Bartolo comes out, then stops to call back in-

structions that none is to be admitted to the house save Basilio; he says he himself will marry Rosina that very day. The Count offers Figaro a reward if he can help him to win Rosina, and Figaro, always prolific in schemes, bids him disguise as a tipsy soldier. He tells the Count how to find his shop ("La bottega") and after a duet on love ("A che d'amore") Figaro enters Bartolo's house and the Count hurries away. Scene 2. A room in Bartolo's house. Rosina ponders how to get a letter past her lynx-eyed guardians (in the brilliant air "A voice has made my heart resound," "Una voce poco fa"). Figaro enters, but seeing Bartolo coming, postpones his message, and they leave in opposite directions. Bartolo and Basilio come in. Basilio tells the anxious Bartolo that Rosina's unknown lover is the Count Almaviva. They decide to efface him with calumny ("La calunnia"), whose growth from a whisper to a tempest Basilio pictures vividly. They depart and Figaro steals in, soon meeting Rosina, who questions him about the Count, and persuades him to bear a note to him. She has it already written; he takes it and goes, after a duet ("E il maestro io faccio"). Bartolo comes in and cross-questions her as to the note she dropped from the balcony and the one he suspects she has given Figaro. She blames the ink on her finger to a design she was drawing. They go their ways and Berta, hearing loud knocking, enters. The Count disguised as a soldier bursts in, pretending to be drunk, but anxiously looking for Rosina while he embraces and worries Bartolo. Rosina entering, the two steal a few words surreptitiously; he bids her drop her handkerchief, while Bartolo angrily hunts a paper giving him exemption from soldierly visits. The Count lets fall a note, Rosina drops her handkerchief on it, but Bartolo observes the ruse and snatches the note, only to find it a mere list of names. He apologises, but the Count jostles him about and also Basilio and Berta, who enter. Fi-

garo appears with a basin and is amazed at the noise, which finally brings the police. The Count shows his order of nobility and avoids arrest.

Act II.—Scene. Bartolo is alone in a room, and bitterly reflects that he is not safe in his own house. The Count enters disguised as a music-teacher. He annoys Bartolo with over-effusive greetings and says Basilio was too ill to come, and sent him. He lets slip a word about Rosina's note, and to cover the slip tells Bartolo that he has happened on a note written to the Count by Rosina, and he suggests that if he can talk with Rosina he might convince her that the Count is only a faithless rake. Bartolo gladly brings in Rosina, who recognises the alleged teacher and sings for him. (The music written for this place by Rossini was lost, and the prima donna is at liberty to introduce any song she prefers.) Figaro arrives to shave Bartolo, who resists, but finally sends Figaro to his room to get the cloth, giving him the keys, one of which Rosina whispers him is the key to the balcony. Now Basilio enters, to the exquisite confusion of the Count, who tries to make Basilio think he is ill and to send him home. A purse opens Basilio's eyes to the plot and he goes. As the Count and Rosina pretend to study music and really plot an elopement, Bartolo overhears in spite of Figaro's efforts to keep him engaged. He disperses the group. Berta enters alone complaining of the noisy house always in uproar, and the old dotard's love ("Il vecchietto cerca moglie"—based on a Russian air, and called the "Aria di Sorbetto," because the audiences chose it as a good time to eat sherbets). She leaves, and Bartolo brings on Basilio, who tells him that the music-teacher was the Count and there is to be a marriage that night at Figaro's house. When he has gone, Bartolo plans a bold coup, and calls Rosina, whom he tells that the Count is unfaithful to her; showing her the note she had written him as proof. Rosina, infuriated, consents to marry

Bartolo at once, confessing to him her plan to elope. Bartolo hurries away to find the police to arrest the Count when he comes. The Count and Figaro steal in from the balcony as soon as he has gone, and Rosina is soon convinced of his love. He reveals himself as the Count Almaviva. They decide to elope, and tip-toe stealthily with a "Hush, hush" ("Zitti, zitti"). They find the ladder gone and see persons coming with a lantern. They conceal themselves and Basilio enters with a notary. The Count, by softly threatening Basilio with death, gets himself married to Rosina. Bartolo enters with soldiers, but too late. He gives the two their blessing and all ends happily.

**Guglielmo Tell** (gool'yél'-mō tēl).  
**Guillaume** (gē-yōm), or **Wilhelm** (vél'-hēlm), or **William, Tell**.

Three - (originally five-) act opera. Book by Étienne Jouy, revised by Hippolyte Bis, after Schiller's drama. The Académie, Paris, August 3, 1829.

#### CHARACTERS AND THEIR CREATORS.

**MATHILDE VON HAPSBURG**,  
*Gessler's daughter*,  
Mme. Damoreau-Cinti, sopr.  
**HEDWIG**,  
*Tell's wife*.... Mlle. Mori, m. sopr.  
**JEM'MY**,  
*Tell's son*.... Mme. Dabodie, sopr.  
**GESS'LER**,  
*Austrian Governor of Switzerland*,  
Prévost, bass.  
**RUDOLF DER HARRAS**.... Massol, tenor.  
**TELL**..... Dabodie, bar.  
**WALTHER FÜRST**.... Levasseur, bass.  
**MELCH'THAL** (mél'tch'-tāl),  
*An old man*..... Dupont, bass.  
**AR'NOLD**,  
*His son*..... Nourrit, bar.  
**LEUTHOLD** (loit'-hōlt),  
*A peasant*..... Prévôt, bar.  
**A FISHER**..... tenor.

## STORIES OF THE OPERAS 349

Act I.—Scene. Switzerland, thirteenth century. Shore of a mountain-lake. Peasants enjoying a wedding festival are joined by Tell, who bemoans the tyranny oppressing his country. Arnold, who has loved Gessler's daughter since he saved her life, promises nevertheless to aid Tell in freeing Switzerland. The peasant Leuthold appears. He has killed an Austrian soldier who tried to abduct his daughter, and is now pursued by the soldiers. He begs to be rowed across the lake, but the rising storm dismays the fishermen. Tell takes the oars and puts out into the storm just before the soldiers enter, led by Rudolf, who, finding no one who will reveal the identity of Leuthold's rescuer, seizes old Melchthal as an inciter of rebellion.

Act II.—Scene. A forest. Huntsmen and shepherds meet and disperse. Princess Mathilde passes, returning from a hunt. She meets Arnold and reciprocates his love. She leaves him when Tell comes up with Walther Fürst, who tells Arnold that his father has been killed by the Austrian. Arnold, putting aside his thoughts of love, joins the other two men in an oath of dire revenge. The deputies of three cantons appear successively and Tell persuades them to join the oath and free Switzerland.

Act III.—Scene 1. A love-duet between Mathilde and Arnold. Scene 2. The market-place of Altdorp. Gessler has set his hat up on a pole and the indignant citizens are compelled to salute it. Tell and his son enter and scorn such humility. They are seized and the father ordered to prove his vaunted archery by shooting an apple from his son's head. After an anxious prayer, he accomplishes this. Gessler seeing that he has another arrow, asks what it is for. Tell declares that if he had missed the apple and hurt his son, his second arrow would have been shot at Gessler. For this defiance he is fettered, despite Mathilde's plea. Scene 3. The Swiss revolutionists meet in a storm, Mathilde asks to be admitted to the band, and gives her hand to Arnold. Success fol-

lows the battles of the Swiss, and Tell enters; he has escaped from prison and slain Gessler; the country has now won liberty, which is celebrated in a hymn of freedom.

**SPINELLI, NICOLLA.**

**A Bas'so Por'to.** At the Lower Harbour.

Three-act lyric drama of the slums. Book by Eugenio Checchi.

### CHARACTERS.

MARIA,  
A widow.....m. sopr.  
SESELLA,  
Her daughter.....sopr.  
LUIGINO (loo-ē-jē'-nō),  
Maria's son, a gambler.....tenor.  
CICILLO (chē-chīl'-lō),  
A government spy.....bar.  
PASQUALE (pās-kwā'-lē),  
An innkeeper.....bass.  
PICILLO (pē-chīl'-lō).....tenor.

Act I.—Scene. An open market-place near the lower harbor of Naples; time 1860. Maria and Sesella are wearily at work on one side, on the other in front of a tavern Luigino is gambling away their hard earnings. Maria pleads with him but ends by paying his gambling debts. Cicillo appears. He is posing as the leader of the Cammoristi, an anarchistic society, but is really spying on them and trying to foist on another member the treachery that has been betraying them. Luigino hates Cicillo but Sesella loves him; and he is plotting to seduce her; he takes an opportunity to ask her to elope with him since the Cammoristi hate him. Luigino sees her kiss him and tries to stab him, but Maria intervenes and sends her children away. She and Cicillo have a bitter interview, in which it transpires that, years before, Cicillo had betrayed Maria and deserted her for another woman, against whom Maria had conspired, securing the arrest of both. The girl had been put to death, though Ci-

cillo had escaped to vow vengeance against Maria, who meantime had married. Though she is now a widow, he still plots to bring her son to the gutter and her daughter Sesella to the streets. Maria pleads and threatens for an end to the feud, but Cicillo mocks her. The Cammoristi rush in in excitement; another member has been arrested and they swear to hunt out and kill the traitor. Cicillo's momentary uneasiness is seen by Maria.

Act II.—Scene. A low tavern filled with hilarious smugglers, girls, etc. Luigino sings a gay song. Cicillo enters and strikes him across the face. He explains that he believes Luigino to be the traitor. He is to meet Sesella and will try to wring the truth from her. They leave him alone and his remorseful soliloquy is interrupted by Sesella's entrance. He poisons her mind against her mother, and she consents to elope with him at midnight. When he has gone, Maria enters, and pleads with her daughter, finally confessing her own past and proclaiming Cicillo a spy. Sesella is won back and determines to betray Cicillo. She calls in the landlord and the others and accuses the absent Cicillo. Luigino, however, is brought to trial by the Cammoristi, but Maria saves him by swearing that she has seen Cicillo take government pay. Cicillo is condemned to die, and Luigino chosen to assassinate him, in spite of Maria's frantic appeals.

Act III.—Same scene as Act I. Night. Maria, alone, prays heaven to save her children. Cicillo enters and she warns him that she alone can save him from the Cammoristi and begs him to give up his plot to ruin her children. He laughs at her and says that in a moment he will have the soldiers all about the place. Singing and mandolin-playing in the distance indicate the signal to kill him, but he will not accept her offer, and brushes past her to call the soldiers, whereupon she stabs him, to save her son from the blood-guilt. The Cammoristi rush in as he dies.

#### THOMAS, AMBROISE.

##### Mignon (mën-yôn).

Three-act opera. Book by Barbier & Carré (based on Goethe's "Wilhelm Meister").

Produced, Opéra Comique, Paris, November 17, 1866.

##### CHARACTERS AND THEIR CREATORS.

GUGLIELMO (gool-yél'-mō),  
in German, WILHELM MEISTER,  
Achard, tenor.  
LOTARIO (lō-tā'-rī-ō).....Bataille, bar.  
FEDERICO (fā-dē-rē'-kō).....tenor.  
LAERTE (lā-ēr'tē).....Conders, bar.  
GIARNO (jār'-nō).....bass.  
ANTONIO,  
MIGNON, ...Mme. Galli-Marié, m. sopr.  
FILINA (fē-lē'-nā)....Mme. Cabel, sopr.

Act I.—Scene. Courtyard of a German inn. Townsfolk seated drinking. The old minstrel Lotario enters almost distracted with grief at the loss of his child, who has disappeared, and whom seeking he wanders disconsolately. A band of gypsies appear, and dance for pennies, watched from a balcony by two actors, Filina and Laerte. The savage chief Giarno orders the child Mignon to dance. When she proudly rebels, he threatens her with a cudgel, and the old minstrel tries to protect her. He is pushed aside, but Guglielmo entering crows the gipsy. Mignon gives flowers to both of her rescuers. When the others withdraw, Filina admiringly sends Laerte to scrape acquaintance with Guglielmo. She follows soon, and begins to flirt with great sophistication. Guglielmo gives her the flowers Mignon gave him. Filina and Laerte leave, and Mignon, seeing that Giarno is asleep, steals forward to pour out her gratitude. She tells Guglielmo that her childhood is a mystery. She remembers being stolen. When he asks her the name of her country she can only ask, "Knowest thou the land where the citrons bloom" (in Goethe's words, "*Kennst du das Land*").

## STORIES OF THE OPERAS 351

*wo die Citronen blüh'n*"). He judges from her other phrases that her land must be Italy. Giarno reappearing, offers to sell Mignon for what he paid for her. Guglielmo enters the inn to close the bargain. Mignon tells the old minstrel of her new freedom, and when he says he must follow the swallows northward, she sings a swallow-song ("Leggiadre rondinelle"). They withdraw and Filina appears, teasing Federico, her lover. Guglielmo returns, having bought Mignon. Filina introduces him to Federico. A letter comes ordering the troupe of players to appear at the castle of Federico's uncle; and Guglielmo is invited to go as poet. Mignon seizes an opportunity to ask what is to become of her, and begs to follow Guglielmo in disguise as a page; though the old minstrel pleads for her, Guglielmo consents to take her. She notes with a pang that he has given her flowers to Filina. The troupe set out for the castle.

Act II.—Scene I. The boudoir of Filina, who is gaily preparing her charms for further conquest ("A maraviglia!"). Laerte, and later Guglielmo, enter. Laerte, about to leave, finds Mignon jealously waiting; Guglielmo treats her with kindly impatience, and she seems to fall asleep before the fire. Guglielmo makes love to Filina. They leave; and Mignon, after brooding morosely, looks about with interest and falls to powdering and rougeing her face, hoping to captivate Guglielmo by her beauty ("Son io che mi specchio?" or "Ist das Mignon wohl?"). She disappears just as Federico enters at the window singing a Rondo-Gavotte. Guglielmo, coming back to seek Mignon, falls to altercation with Federico. They draw swords, but Mignon rushes between. She is garbed in one of Filina's gowns, and Federico retires laughing. Guglielmo sadly tells Mignon she must leave him ("Addio, Mignon"). Filina entering, Mignon fiercely tears off the gown and rushes away. Laerte announces that the play is about to begin and they

leave, Mignon and Federico jealously watching Guglielmo's devotion to Filina. Scene 2. The park of the castle. Mignon alone in her grief is about to throw herself into the lake, when she hears the harp of the minstrel. He appears and tries to console her. She frantically wishes that the fires of heaven would consume the hated castle, and hurries away. The half-insane minstrel ponders her wish and disappears. The guests flock out from the play, "The Midsummer Night's Dream," and Filina rejoices in her success as Titania ("Io son Titania bionda"). Guglielmo searches for Mignon. She appears, and the minstrel tells her that he has set fire to the castle. She represses her horror, and when Filina asks her to get a bouquet which Guglielmo had given her, and which she had left in the castle, Mignon goes. The flames break forth, while the old minstrel chants to his harp. Guglielmo rushes into the castle and rescues Mignon against her will.

Act III.—Scene. Gallery of a manor-house. A chorus of sailors is heard in the distance. The minstrel appears; later Guglielmo, and Antonio who explains that all the other houses of the region are illuminated in honour of the festival, but this house alone remains dark since, ten years ago, the daughter of the count who owned it was drowned. The count has since been a wanderer, and Antonio offers to sell the house to Guglielmo, who plans to buy it. He tells the minstrel, who, hearing the name, seems to recall a forgotten past, and enters a long-sealed door. Guglielmo, alone, muses on the discovery he has made that Mignon secretly loves him ("Ah, non credea l'afflito"). A note comes telling that Filina is following him. He is not interested. Mignon appears, very pale and feeble; she seems to remember her surroundings vaguely. Guglielmo tells her he has learned to love her. Filina's voice is heard, and she is terrified again. Now the minstrel enters richly garbed. He has re-

turned to his right mind. He welcomes them to the house as his own. He brings out a casket of jewels belonging to his lost child. In it is a Prayer Book. Mignon reads a few lines and, letting the book fall, recites the rest of the child's prayer by heart. The Count recognises her as his child. She faints with delight, but recovers and sings with joy the last of the "Mignon's Song" of Goethe, "Kennst du das Land."

#### VERDI, GIUSEPPI.

##### Aïda (ä-ë'-dä).

Four-act opera. Book by A. Ghizlandoni, from de Locle's version of an old Egyptian tradition. The opera was composed on a commission from the Khedive and first produced at Cairo, December 27, 1871.

#### CHARACTERS.

AÏDA,  
*An Ethiopian princess in slavery,*  
sopr.  
AMNERIS (äm-nä'-rës),  
*Princess of Egypt, in love with*  
RADAMES, .....contr.  
RADAMES (rä'-dä-mäs),  
*Egyptian Captain in love with*  
AÏDA, .....tenor.  
AMONASRO,  
*Ethiopian King, father of Aïda,* bar.  
RAMFIS (rä'm'-fës),  
*High Priest of Isis,* .....bass.  
KING OF EGYPT.  
MESSENGER.

Act I.—Scene 1. Hall in the Palace. Ramfis speaks to Radames of the hostile movements of the Ethiopian king; he hints that Radames will lead the Egyptian force. When he has gone, Radames rejoices in the hope of winning glory, all for the sake of Aïda ("Céleste Aïda"). Princess Amneris, entering, notes his joy and hopes it is for her. Aïda enters and the Princess greets her kindly but suspects her of being Radames' sweetheart. Aïda weeps for the woes of her country. The King and

retinue appear and Ramfis and other Priests; a messenger follows to speak of the Ethiopian incursion led by Amonasro. The Priest declares Radames the leader chosen of Isis, and after a chorus all leave except Aïda, who is torn between love for her father and for Radames ("Retorna vincitor"), ending in a prayer ("Numi, pietà"). Scene 2. The Temple of Phthah at Memphis. Priests and Priestesses chant and dance before the altar. Radames enters and is veiled and armed by Ramfis (two actual Egyptian themes are employed in the harp music and the dance).

Act II.—Scene 1. Amneris' apartments. Her slaves sing while she broods on love. Aïda enters and the slaves retire. Amneris wrings from Aïda the secret of her love by saying that Radames is dead. She upbraids the girl with high fury. The army is heard returning in pomp (duet "Alla pompa"). Scene 2. An open place. The victorious army returns loaded with trophies and is welcomed with all ceremony. Aïda, cowering at Amneris' feet, sees Radames triumphant; among his captives she sees her father, who whispers her not to tell his rank; but he decides to announce it himself, appealing for mercy ("Questa assisa"). The Priests and people demand his death but Radames wins clemency from the King, who releases the other prisoners but retains Amonasro. The act ends with a paean ("Gloria all' Egitto").

Act III.—Scene. Shore of the Nile, before a Temple of Isis, wherein the worshippers are heard singing. Ramfis enters the Temple; Amneris follows to pray Isis for Radames' love. Aïda steals in, veiled, to meet Radames; she muses on the beauty of the sky and on her far-off home ("O cieli azzurri"). Amonasro appears; he tells Aïda he has discovered her passion for Radames; he tells her she can see her home again and have her lover too ("Rivedro le foreste"). She must win Radames to treachery, or at least learn from him the name of the pass by which his troops

will march. When she protests, he paints a wild picture of the havoc the Egyptians have wrought in Ethiopia and threatens her with his curse. At the height of her terror, Radames appears, Amonasro hiding near by. Radames tells Aida that the Ethiopians have risen again, he intends to defeat them again and then claim Aida's hand from the King. Aida says Amneris would seek vengeance, that only one course is open to their love, and that is, flight ("Fuggiam gli ardori"). He is horrified, but she mentions Amneris and says that she and her father will be put to death. In an access of love he consents to fly. She asks him the name of the pass; he tells her, and is overheard by Amonasro, who is discovered by Radames. Amneris, who has overheard, charges Radames with being a traitor. Amonasro is about to stab her, but is prevented by Radames, who surrenders to Ramfis, while Aida and Amonasro escape.

Act IV.—Scene 1. A hall in the palace. Amneris alone broods over Aida's escape and Radames' trial for treachery; she wishes to save him. Radames is led in; she pleads with him to love her and be saved, but he is faithful to Aida, though he learns that her father has been killed. He will not renounce her though Amneris demands it ("Chi ti salva"). He is led away and Amneris gives way to despair ("Ohimè, morir mi sento"). She sees the Priests descending into the subterranean hall, then hears their voices as they pray for divine guidance; she hears Ramfis calling on Radames to speak, but he will make no defence, and they condemn him to be buried alive under the altar. As the priests return, Amneris assails them insanely. Scene 2. Same as Act 1, Scene 2, save that the vault below the altar is also shown. Radames is in the crypt, dreaming of Aida. Suddenly she appears, saying that she foresaw his doom and stole into the crypt unobserved to die with him. They bid farewell to life ("O terra addio"), while the

chant of the Priests and the dance of the Priestesses goes on over them. Amneris, in black, enters the Temple to pray Heaven to accept Radames into bliss.

#### Otel'lo. Othello.

Four-act lyric drama. Book from Shakspeare's play by Arrigo Boito.

Produced at Milan, La Scala, February 5, 1887.

#### CHARACTERS AND THEIR CREATORS.

##### OTELLO,

*A Moorish general in the Venetian army*.....Tamagno, tenor.

##### IAGO,

*His ensign*.....Maurel, bar.

##### CASSIO, Othello's lieutenant.

##### RODERIGO (rô-dê-rê'-gô),

*A Venetian gentleman in love with Desdemona.*

##### LODOVICO (lô-dô-vê'-kô),

*Venetian ambassador.*

##### MONTA'NA,

*Othello's predecessor as Governor of Cyprus.*

##### A HERALD.

##### DESDEMO'NA,

*Othello's wife,*

Signorina Pantaleoni, sopr.

##### EMIL'IA, Iago's wife.

Act 1.—Scene. A stormy quay. All the men except Othello are present and watching a storm-tossed ship. It is Othello's. Women enter, and pray for the ship's safety. The ship reaches the harbour at length; Othello lands with news of a great victory, and passes into the Castle. A bonfire is built, and Iago talks to Roderigo of Desdemona, saying she will soon weary of the Moor; he says he hates him for promoting Cassio over him. The soldiers rejoice in the fire ("Fuoco di gioia") and in wine. Iago plies Cassio with wine and talks of Desdemona, bidding Roderigo beware of Cassio as a rival. Iago sings a wine-song, and Cassio grows drunk.

He is easily provoked to a fight by Roderigo, and sets on Montana who tries to be a peacemaker. At Iago's advice Roderigo steals away and rings the alarm, bringing the people and Otello, later Desdemona. Otello reduces Cassio to the ranks, and all disperse save Otello and Desdemona; they have a love-scene and she praises him as a great warrior ("Mio superbo guerrier"). He exclaims that death were welcome in such bliss ("Venga la morte").

Act II.—Scene. Hall in the Castle; garden at the back. Iago is promising the despondent Cassio restoration, advising him to appeal to Desdemona; left alone, Iago soliloquises over his cynical creed of cruelty and deceit ("Credo in un Dio crudel"). Later Cassio finds Desdemona in the garden and they talk together. Otello enters and Iago slyly provokes his jealousy. Sailors, children, and others appear to load Desdemona with flowers and gifts; she dismisses them graciously, and comes forward to plead for Cassio. Otello blames his uneasiness to headache; Desdemona is about to bind his head with her handkerchief; he throws it away; Emilia unobserved picks it up, and Iago snatches it from her, while Otello broods. When the women have gone, Otello upbraids Iago for instilling suspicion in him, and finally throttles him, then demands proof. Iago whispers that he heard Cassio talking in his sleep of trysts with Desdemona; he mentions the handkerchief, and says he saw it in Cassio's possession. Otello vows a terrible revenge.

Act III.—Scene. A large hall with portico. The Herald announces the arrival of ambassadors from Cyprus, and goes. Iago advises Otello to watch Cassio's gestures when later Iago talks to him. He goes, and Desdemona enters; Otello asks for her handkerchief; she says it is mislaid; he warns her that it has a strange significance, but she impatiently persists in pleading for Cassio. He makes her swear she is

faithful, then drives her from him. Left alone he muses on his grief ("Dio, mi potevi scagliar"). Iago enters to say Cassio has come, and Otello hides. Iago then talks softly to Cassio of Bianca, and he is moved to laughter; he speaks of finding a strangely brodered handkerchief mysteriously left at his lodgings and produces that of Desdemona. Trumpets and a gun announce the arrival of the ambassadors and Cassio hastens away. The ambassadors enter to deliver official praises to Otello. Desdemona appears and Otello sends for Cassio, bidding Iago watch how Desdemona looks when he comes. He announces that Cassio is to stay in Cyprus as its Governor, while Otello is recalled to Venice. He mistakes Desdemona's distress at her husband's manner, for grief at the loss of Cassio, and hurls her to the ground, where she cowers. Iago tells Otello that he will kill Cassio; he then whispers Roderigo to kill Cassio so as to keep Otello at Cyprus longer, when Roderigo may still hope for Desdemona's favour. Otello rising in supreme wrath orders everyone away, curses his wife, and swoons with rage. As the cries of "Long live Otello" resound outside, Iago gloats over the prostrate "lion."

Act IV.—Scene. A bedroom. Desdemona and Emilia. Desdemona in deep sorrow as she undresses sings a sad ballad ("Willow"), of a girl, Barbara, whose lover had gone mad. When Emilia is gone, she kneels and prays to the Virgin, then lies down on the bed and sleeps. Otello enters with a scimitar. He puts out the candle, and gazing at Desdemona kisses her; she wakes and he orders her to pray. He accuses her of unfaith with Cassio, saying that he has been killed; when she weeps, he thinks his suspicions verified and smothers her. Knocking is heard. Emilia enters to say Cassio has killed Roderigo, and lives. Desdemona with her dying breath says she has killed herself. Emilia calls for help, and the others enter. The truth of the

## STORIES OF THE OPERAS 355

handkerchief is explained. Iago escapes. Otello tries to kill himself with his scimitar, but Lodovico prevents him. Gazing on Desdemona he draws a dagger and kills himself.

### Rigoletto (rē-gō-lēt'-tō).

Three-act opera. Book by F. M. Piave. (Based on Victor Hugo's "Le roi s'amuse.") Produced, Venice, March 11, 1851.

#### CHARACTERS AND THEIR CREATORS.

IL DUCA DI MANTOVA....Mirate, tenor.  
RIGOLETTO,

*His court fool*.....Varesi, bar.  
SPARAFUCILE (foo'-chī-lē),

*A bravo*.....Ponz, bass.

IL CONTE DI MONTERONE...Damini, bar.  
MARULLO,

*A cavalier*.....Kunerth, bar.

BORSA,

*A courtier*.....Zuliani, tenor.

IL CONTE DI CEPRANO (chē-prā'-nō),  
Bellini, bass.

COURT USHER.....Rizzi, tenor.

GILDA (jēl'-dā),

*Rigoletto's daughter*,  
Signorina T. Brambilla, sopr.

MADDALENA (lā'-nā),

*Sister of Sparafucile*,  
Casaloni, contr.

GIOVANNA (jo-vān'-nā),

*Gilda's nurse*.....Saini, m. sopr.

LA CONTESSA DI CEPRANO,  
Marselli, m. sopr.

PAGE OF THE DUCHESS,  
Modes Lovati, m. sopr.

Act I.—Scene 1. A fête in the Duke's palace. The Duke tells Borsa of his infatuation for an unknown maiden whom he has seen at church, and traced to her home where an unknown man visits her nightly. He sings of the fickleness of his heart for this or that woman ("Questa o quella"). The Countess Ceprano appears and though

watched by her jealous husband permits the Duke to lead her away. Rigoletto, the Duke's favourite and the go-between of his intrigues, laughs at the Duke's flirtations, and Marullo says he learns that even the hunchbacked Rigoletto has a sweetheart. The Duke reappears and Rigoletto advises him to elope with Ceprano's wife. He taunts Ceprano, who plots with other courtiers to put the hunchback out of the way. The Count Monterone forces his way in and denounces the Duke's crimes. Rigoletto mocks him because he makes such ado over the loss of his daughter's honour; but Monterone frightens the hunchback by a father's curse before he is led away. Scene 2. A dark, secluded street at night. Rigoletto, stealing in, is accosted by Sparafucile, who offers to put any rival out of the way, either by a single thrust in the street, or by decoying the victim into his house with the aid of his sister. Rigoletto declines the man's service with thanks, and in a soliloquy compares the bravo's sword to his own wit as a weapon. He enters the walled yard of his house, out of which Gilda comes and embraces her father. He keeps her in this seclusion from the corruptions of court life, and she does not even know his name. She asks to know who her mother was. He begs her not to ask ("Deh non parlare"). Gilda assures him she has never left the house except for church, and her nurse Giovanna corroborates her. Father and daughter sing a loving duet ("Veglia o donna"). The Duke in disguise appears outside. Rigoletto goes out to see who is there, and the Duke manages to steal inside unobserved and throw a purse to the nurse. Rigoletto returning warns Gilda to let no one in on any account, and, not seeing the Duke, locks the gate from the outside and goes away. The Duke appears, motions the nurse to retire, and kneeling before Gilda, declares his love for her ("E il sol dell'anima"), pretending he is a poor student named Gualtier Maldé. She promises him her love and he goes away.

Left alone Gilda muses on his dear name ("Caro nome") and enters the house. Outside appear three courtiers to steal Rigoletto's supposed mistress. Rigoletto appears and is told they are going to steal Ceprano's wife. His fears for his own daughter thus set at rest, he enters the plot with zest, and is given a mask, which blindfolds him, and is set to hold a ladder by which the courtiers ascend his own wall to steal Gilda. Though she manages to scream, he does not recognise her voice. Tearing off the bandaging mask, he discovers too late that he has aided in the violation of his own home, and remembering Count Monterone's malediction, he swoons.

Act II.—Scene. The Duke's palace. He is brooding over the abduction of Gilda whom he truly loves ("Parmi veder"). The courtiers enter to tell him of stealing Rigoletto's mistress ("Scorrendo uniti remota"). The Duke recognises from their story that it is Gilda whom they have stolen, and exclaiming that the voice of love calls him ("Possente amor"), hurries away. Rigoletto enters, trying to conceal his anxiety from the taunting courtiers. The Duchess's page enters, asking for the Duke. They try uneasily to explain his absence. Rigoletto suspects that Gilda is with the Duke and confessing that she is his daughter tries vainly to force his way through the courtiers. He curses them bitterly ("Cortigiani, vil razza dannata"), and breaks down weeping. Gilda appears and rushes to her father. The courtiers withdraw, and Gilda tells of her humble lover and her abduction. Rigoletto weeps with her ("Piange, fanciulla"). The Count Monterone passes in chains, confessing that his cursing of the Duke has been vain, but Rigoletto fiercely vows to administer the curse, though Gilda pleads against his frenzy ("No, vecchio, t'inganni").

Act III.—Scene. An old weather-worn house on the bank of the Mincio. Inside, Sparafucile cleaning his belt. Outside Gilda pleads with her father who has plotted the death of the Duke.

She persists that the Duke is faithful to her. The Duke, dressed as a soldier, now appears inside the house, and calls for wine. He sings recklessly of "fickle woman" ("La donna è mobile"), and when Maddalena, Sparafucile's sister, appears, makes violent love to her, not knowing that Gilda and her father are watching through crevices in the walls. The varying emotions are combined in the famous quartet ("Bella figlia dell'amore"). Sparafucile steps out and bargains with Rigoletto, who wants him to kill the Duke and put the body in a sack which Rigoletto will throw into the river at midnight. He pays half the sum agreed and promises more. He has sent Gilda on ahead to don boy's clothes to aid their flight, and now follows her out. A storm rises, and the Duke decides to spend the night where he is. He goes up to a room, and Maddalena pleads with Sparafucile not to kill him. Gilda, who has stolen back in boy's clothes, overhears the plea. The assassin says he will spare the Duke if he can get someone else to put in the sack. Gilda, to save her faithless lover, knocks at the door and asks lodging. As she is admitted, the lights are put out. Rigoletto appears; the clock strikes twelve. Sparafucile comes out with a heavy sack, receives the money, and goes. As Rigoletto is dragging the sack toward the river, he hears the Duke pass in the distance singing "La donna è mobile." In amazement he tears open the sack and finds his daughter. She asserts with dying breath her devotion to the Duke, and promises to pray for her father in heaven ("Lassu in cielo"). She dies, leaving him in frantic grief and loneliness, confessing the fulfilment of Monterone's malediction.

**La Traviata** (lā trā-vī-ā'-tā). The Erring One.

Three-act opera. Book by Piave, after Dumas fils' "La Dame aux Camélias" or "Camille" (with names of

## STORIES OF THE OPERAS 357

characters changed, and time placed back in 1700).

First produced disastrously, Venice, March 6, 1853, the failure being largely due to the embonpoint of the soprano, whose wasting away was not convincing.

### CHARACTERS AND THEIR CREATORS.

**VIOLETTA VALÈRE** (vā-lā'-rě),  
Mme. Donatelli, sopr.  
**FLORA BEROIX** (bër-vwā),  
*Her friend*.....sopr.  
**GEORGIO GERMONT** (jër'-mônt),  
Vavesi, bar.  
**ALFREDO GERMONT**,  
*His son*.....tenor.  
**BARON DAUPHOL** (dā'-oo-fôl).....bass.  
**GASTONE DE LETONIERES** (gās-tō'-në  
dā-lā-tō-rē-ā'-rēs).....tenor.  
**DOTTOR GRENVIL** (dôt-tō'-rë grăn'-vël),  
bass.  
**MARQUIS D'ORIGNY** (dô-bën'-yë)...bass.

Act I.—Scene. The rich apartments of Violetta, a demi-mondaine doomed to die of consumption. She is giving a dinner-party. Gastone introduces Alfredo, who has conceived a deep passion for her. He is prevailed on to sing a wine-song, but shows deep sympathy when, the dinner finished, she faints on the way to the ball-room. She gives him a flower and he departs, followed soon after by the other guests. Left alone she thinks that she has at last found a sincere lover, and falls into ecstatic revery ("Ah, fors è lui"), "Perchance 'tis he that my fancy has been painting in its loneliness."

Act II.—Scene I. A country house near Paris. Alfredo enters, rejoicing in the blissful seclusion in which he is living with Violetta. Her maid returns from Paris, and betrays the fact that Violetta has been pawning her resources to keep up the country place. He is overcome with the humiliation of his position, and leaves for Paris to secure funds. Violetta enters, and re-

ceiving a letter from Flora inviting her back to the old gaiety, laughs at the thought. An elderly man is shown in. He announces himself to be Alfredo's father. He has come to plead with her to give up Alfredo as otherwise the lover of Alfredo's sister will break off the match because of the scandal. After a bitter struggle, she consents, and he embraces her and goes into the garden. She writes a letter and Alfredo surprises her. She leaves him, in great agitation. Soon a messenger appears with a letter, and he learns that Violetta has fled. In his grief, his father appears and endeavours to console him, reminding him of his home in sunny Provence; but Alfredo reading Flora's letter determines to follow Violetta and revenge himself. Scene 2. Flora's mansion. Some of her guests are gambling, others pass in masquerade as gipsies. Gastone leads a group of bull-fighters, and recites the romance of the Matador Piguillo. Flora and her devoted but quarrelsome Marquis have various disagreements. Alfredo appears, and dejectedly joins the card-players. Violetta enters upon the arm of the Baron. Alfredo as he plays makes slighting references to the fickleness of the broken-hearted Violetta. Dinner is announced, and all leave the room save Violetta, who calls Alfredo. She warns him of the Baron's fury. He says he will go if she will go with him, but she refuses, and he summons all the guests and furiously denounces Violetta as a mercenary wretch; to pay his debt to her he flings a purse at her. She faints in the arms of her Doctor. Alfredo's father enters and leads him away.

Act III.—Scene. Violetta's bedroom. She is asleep and her maid Annina sleeps near the fireplace. The Doctor arrives and tells Annina that Violetta has only a few hours to live. When he has gone, Violetta sends Annina to give ten of her remaining twenty louis to the poor, who are making holiday outside. Left alone she reads an old letter from

Alfredo's father, who has been moved by her suffering to send for his son to return from the foreign country. She fears that he will be too late. Annina enters hastily, trying to prepare her for the coming of Alfredo. They have a rapturous reunion and decide to flee from "dear Paris" ("Parigi caro"). But weakness overcomes her, and she accepts her fate. The Doctor and Alfredo's father enter, but can be of no help. She gives a medallion of herself to Alfredo as a memorial, and dies.

**II Trovatore** (ël trō-vā-tō'-rě). The Troubadour.

Four-act opera. Book by S. Commarano, from a drama by Garcia de la Vega. Produced, Rome, January 19, 1853.

CHARACTERS.

IL CONTE DI LUNA.....bar.  
MANRICO (mān-rē'-kō).....tenor.  
FERRANDO.....bass.  
RUIZ (roo'-ets).....tenor.  
AN OLD ZINGARO (Gipsy).....bass.  
UN MEZZO.....tenor.  
LEONORA.....sopr.  
AZUCENA (ā-tsoo-chā'-nā).....m.-sopr.  
INES (ē'-nēs).....sopr.

Act I.—Scene 1. Vestibule to the apartments of the Count. Ferrando tries to keep awake the other servants by telling them the story of the Count's younger brother, who had been bewitched in his cradle by a gipsy. For this the gipsy had been burned. Her daughter, and the Count's baby brother then simultaneously disappeared. It was believed that he had been burned. Ferrando hopes some day to meet this younger gipsy. Scene 2. The gardens of the Queen's palace. Leonora, her maid of honour, tells her friend Ines how she fell in love with a cavalier at a tournament. He appeared again one placid night ("Tacea la notte placida"), and sang to her as a Troubadour. She confesses her love for him ("Di tale amor che dirsi"). The two women with-

draw, and the Count di Luna appears, breathing love for Leonora. Outside he hears the voice of a Troubadour singing. Leonora rushes out and mistaking the Count for the singer, embraces him. The Troubadour appearing upbraids Leonora's faithlessness, but she explains her mistake. The Count challenges Manrico to combat, and the men withdraw, Leonora fainting with terror.

Act II.—Scene 1. A ruined house at dawn. Azucena, a gipsy, near a large fire; near her Manrico. Gipsies gathered about. The men working with their hammers sing the famous "Anvil chorus" ("Vedi le fosche"). Azucena sings a fierce song of burning a woman at the stake ("Stride la vampa!"). The others disperse to their tasks, leaving Azucena and Manrico together. She tells him the dismal story of her mother's death for sorcery, and how she, mad for revenge, had seized the Count's younger brother, as she thought, and burned him to death, only to find that she had burned her own child. Manrico exclaims, "Then I am not your son." But Azucena denies her own words and says she was raving. Manrico tells her that he has once more met his old enemy the Count, this time not in battle but in duel; he had defeated him, but had spared his life. Azucena commands him never again to spare the Count. A messenger appears and summons Manrico to the command of the troops. He bids Azucena farewell and goes. Scene 2. Convent cloisters at night. The Count with his followers has come to kidnap Leonora, whose beauty he cannot resist ("Il balen del suo sorriso"). A chorus of nuns is heard. Leonora and Ines appear, and Leonora declares her intention to take the veil. The Count seizes her, but Manrico appears and later some of his followers. Leonora consents to go with Manrico.

Act III.—Scene 1. Camp of Count di Luna, outside a besieged castle.

## STORIES OF THE OPERAS 359

Ferrando and chorus sing a martial song ("Squilli, eccheggi la tromba guerriera"). The Count appears and is told that a spying gipsy has been captured. Azucena is brought in. She says her home is Biscay and the Count says his younger brother was stolen there. Ferrando recognises her, she is seized, and calls on Manrico her son to save her. The Count rejoices at this double revenge. Scene 2. A room near a chapel in the castle. Leonora and Manrico together. He rejoices in her love as an aid in battle ("Ah, se ben mio"). They are about to be married in the chapel when Manrico's friend Ruiz brings news that Azucena is taken, and is to be burned. Manrico in horror ("Di quella pirra") rushes to rescue her.

Act IV.—Scene 1. Outside a palace tower at night. Leonora and Ruiz enter. Manrico has been captured; she sends him hope and comfort "on love's rosy wings" ("D'amor sull' ali rose"). A death-knell is tolled and voices are heard chanting a "Miserere." She hears Manrico bewailing his fate ("Ah, che la morte ognora"), and she vows to save him at all costs ("Tu vedrai che amore in terra"). She withdraws as the Count enters, then accosts him and begs for Manrico's life with bitter tears ("Mira, di acerbe lagrime"). She finally offers herself as payment for Manrico's life. The Count gives the order to release Manrico, and Leonora takes poison from a ring, then follows the Count. Scene 2. A prison; Azucena and Manrico. Azucena sees in terrible vision her own mother's death at the stake. She falls asleep watched by Manrico. The Count and Leonora enter. She offers him freedom and begs him to fly. He curses her; but she dies before him and he understands her fidelity. The Count, thus foiled, orders Manrico out to death. He awakes Azucena and drags her to the window, and shows her Manrico's dead body. She exclaims, "He was your brother! Thus thou art avenged, O mother mine!"

**WAGNER, WILHELM RICHARD.**

[Who wrote all of his own librettos.]

**Der Fliegende Holländer** (dër flē'-gēn-dē hōl'-lēt-ēr). The Flying Dutchman. In French as "Le Vaisseau Fantôme" (le vēs-sō fāh-tōm). In Italian, first as "L'Ollando'se danna'to" then as "Il Vascello Fantasma" (ēl vā-shēl'-lō) or "The Phantom Ship."

Three-act opera, book and music by Wagner. Conceived during a very stormy three-weeks sea-voyage in 1839. Begun, 1841. Produced, Dresden, January 2, 1843.

CHARACTERS AND THEIR CREATORS.

DALAND (dā'-lānt),  
Norwegian sea-captain.....bass.  
ERIK (ä'-rēk),  
A huntsman.....tenor.  
DAS STEUERMANN (dās shtoi'-ēr-mān),  
Daland's pilot.....tenor.  
THE HOLLANDER.....Wechter, bar.  
SENTA (zān'-tā),  
Daland's daughter,  
Frau Schröder-Devrient, sopr.  
MARY (mā'-rē).....m.-sopr.

Act 1.—A rocky shore. Under a heavy storm a Norwegian ship has cast anchor close to shore. The sailors are heard singing as they furl the sails. Daland on the rocks grumbles at being driven inshore so near his port, so near home and his dear old child Senta. The storm subsides and Daland (with grand opera license) is able to step aboard as easily as he stepped ashore. He orders the sailors below to rest and leaves the pilot to take the watch. Left alone, the pilot sings a love-song of his sweetheart ("Mein Mädel") and the southwind that brings him home. He gradually falls asleep. The storm wakens and a ship with blood-red sails and black masts appears and drops anchor with a crash; then the uncanny crew furl the sails without noise, and go below. The captain landing, exclaims that the seven-year terror is past

and he may come ashore a little while. He bewails his lot, cursed to sail on forever till the Day of Judgment unless some woman perchance may love him unchangingly. He feels the futility of such hope and cries to heaven to destroy him. On Daland's ship there is a scene of excitement. Daland, coming on deck, finds his pilot asleep and a strange ship near; he goes ashore and meets the newcomer, who tells him of his sad lot and begs a home for a time; he has a chest brought from his ship and offers the pearls it contains for a night's hospitality, and still greater wealth for the hand of the daughter Daland mentions. The canny Daland accepts, and the two captains going aboard cheerfully make sail for Daland's port.

Act II.—Scene. Interior of Daland's home. Among charts, pictures, etc., on the wall is a portrait of a pale, black-bearded man in Spanish garb. The room is filled with girls at spinning wheels. Senta and Mary are among them. Senta alone of all is sad, and the merry spinning chorus ("Summ' und brumm'") does not enliven her. Mary rebukes Senta for gazing at the portrait. They finally persuade her to sing the ballad of the "Flying Dutchman," whose portrait it is. She sings of the ship with blood-red sails and black mast and her sleepless spectral captain, who must sail on and on forever because in trying to round a cape in the teeth of a gale he swore, "I will keep on trying to all eternity." Satan heard him and condemned him to sail eternally till some maiden should love him faithfully. He may land once in seven years to hunt for such a wife. At the end of the ballad Senta excitedly cries out that she herself would be that faithful woman. Her lover Erik enters, and, hearing the words, is deeply hurt at her resolve. When the spinners finish the task and leave, he pleads for her love; but she puts him off, eager to welcome her father, whose ship has been sighted. Erik is jealous of the picture and tells

her that he has dreamed of seeing her father coming home and bringing the Flying Dutchman; in the dream Senta embraced the stranger and sailed away with him. On hearing this dream, Senta exclaims that she feels the Flying Dutchman to be her destiny. Erik rushes away in horror. Senta, remaining gazing at the picture, suddenly sees her father enter with—the Dutchman himself! Her father, amazed at her stupor, tells her that the stranger has come to find a home and a wife. Commending each to each, he goes away, leaving them together. The Dutchman muses on her beauty and she on his sorrow. He asks her to be his wife and she vows to follow him through all. Daland returning is rejoiced at the outcome.

Act III.—Scene. A bay at night; on shore, Daland's house; in the bay Daland's and the Dutchman's ships at anchor. Daland's sailors are making merry on deck singing "Pilot, leave the watch" ("Steuermann, lass die Wacht"). Girls come from the house with food and drink for the sailors. They are surprised at the unnatural gloom and silence on the Dutch ship. They can get no response to their taunts. At length a strange blue flame appears on the Dutch ship, and gradually a storm rocks the weird craft, leaving the bay and the other ship calm. The Dutch sailors now bestir themselves and chant a sardonic song of the vanity of the Dutchman's hopes. The Norwegian sailors and women are frightened and try to drown the uncanny song with their own, but vainly, and finally go below in terror, and silence takes the Dutch ship again. Erik and Senta come from the house, he pleading with her frantically and imploring her to remember the day of their young love ("Willst jenes Tag's"). The Dutchman entering hears his plea and, thinking Senta false, cries out in despair, and orders his crew to set sail, weigh anchor and away. Senta pleads with him, in spite of Erik's prayer, but the

## STORIES OF THE OPERAS 361

Dutchman mocks her. He proclaims his identity and, going aboard his ship, puts to sea. Senta is restrained from following him by her father and others who rush out. But she breaks away, and with a last cry, "Here am I, faithful unto death!" leaps into the sea. The Dutch ship sinks, and in the sunset glow Senta and the Hollander are seen rising, transfigured in each other's arms.

**Die Meistersinger von Nürnberg** (dě ml'-stēr-zīng-ēr fōn nūrn'-bērkh). Les Maîtres Chanteurs (lā mētr shān-tūr). I maestri cantori di Norim-burga (ē mā-ā'-strē kân-tō'-rē). The Mastersingers of Nuremberg.

A 3-act Comic Opera. First sketched in Vienna, 1845, the text finished and published, Paris, 1862, music finished, 1867.

Produced, Munich, June 21, 1868.

### CHARACTERS AND THEIR CREATORS.

**HANS SACHS** (hāns zākhs),

*A cobbler and famous writer,*

Betz, bass.

**VEIT POGNER** (fit pōkh'-nēr),

*A goldsmith*.....bass.

**SIXTUS BECKMEIER** (zēx'-toos bēk'-mēs-sēr),

*Town clerk*.....Hölzel, bass.

**FRITZ KOTNER** (frīts kōt'-nēr),

*A baker*.....bass.

### EIGHT OTHER TRADESMEN.

**WALTHER VON STOLZING** (vāl'-tēr fōn shtōl'-tsīng),

*A young Franconian Knight,*

Nachbauer, tenor.

**DAVID** (dä'-fēt),

*Apprentice to Hans Sachs,*

Schlosser, tenor.

**EVA** (ä'-fä),

*Pogner's daughter, in love with Wal-ter,*

Frl. Mallinger, sopr.

**MAGDALENE** (mākh-dä-lä'-nē),

*Eva's maid, in love with David,*

Frau Dietz, m. sopr.

**A NIGHT WATCHMAN,**

**NOTE.**—This semi-historical opera concerning the guild of Mastersingers is a comic companion-piece to Tannhäuser (q. v., Note a), but without supernatural personages. It is also a satirical answer to Wagner's academical critics. Hans Sachs is an actual figure in early German literature.

**Act 1.**—Scene. Interior of St. Katherine's church. A service is just closing. Walter gazes at Eva, who flirts with him, and when, as the congregation disperses, he speaks to her, she gains time by sending her nurse back for a scarf-pin, then her prayer-book. The anxious nurse tells the ardent lover that Eva must marry the victor in the next day's song-tourney. David enters and busies himself drawing curtains to shut off the nave. Eva, comparing Walter to the painter Dürer's picture of the Biblical David, is misunderstood by Magdalene to refer to the awkward apprentice. David and other apprentices are preparing the room for the Mastersingers; they are about to undergo the examination that will admit them to the guild. Walter decides to try the examination. David, with his shoemaking companions, tells him how a song must be cut, soled and heeled to fit the rigid requirements of the guild. With many interruptions from the skylarking apprentices, David tells Walter of the various steps; first the thirty-six musical tones and modes must be learned, they make a long list most arbitrarily named as "short, long, crimson, luscious, nightingale, secret, glutton, pelican, etc." Once these are known, they must be sung with proper voice production and correct embellishment. Having thus become "a scholar" and "a singer," one must pass the examination as "Poet," manipulating rimes adroitly but strictly within limits of the rules. To become a "Mastersinger" one must sing both poetry and music of his own composing, and do all three feats without breach of the thirty-three canons. A blackboard is brought

in. On this one of the judges, called the "Marker," chalks down each mistake—seven are allowed; if more are made the candidate is declared "outsung and outcast." Pogner and Beckmesser enter, the latter, a grotesque old pedant, begging Pogner to plead with his daughter on his behalf, Pogner having declared that though Eva is to be the prize, she must add her consent before she will be made to marry the victor. Walter announces himself as a candidate for Mastership. Beckmesser is jealous, but the rest welcome the young nobleman. The roll is called, Pogner announces the prize he offers for the next song contest—his daughter, who must add her verdict to that of the judges. Hans Sachs suggests that the public also be given a voice in the decision. He defends their right to be considered, lest art grow too severe and hidebound. He enrages Beckmesser by hinting that only the young bachelors be allowed to vie for the girl's hand. Walter is brought forward, and asked who has been his teacher. He says the books of the old Minnesinger Walter von der Vogelweide (vide Tannhäuser) have taught him poetry; he has learned music of the birds in the woods. His tuition is received with scepticism save by Sachs, and he prepares for the trial. Beckmesser goes to the Marker's box. Kothner summarises to him the rules, and Walter begins a joyous song of spring and love. Beckmesser is heard scratching down the marks, and at the end shows the blackboard quite covered. The other masters ridicule the formless composition, and Walter is allowed to sing his second stanza only when Sachs has outwangled Beckmesser, who insults him as a poor cobbler. The spontaneous lilt of the second attempt Beckmesser finds guilty of breaking every rule, and despite Sachs' plea for genius unfettered, a vote throws Walter out, and the meeting disperses in confusion.

Act II.—Scene. A Street, on one side Hans Sachs' Shop; on the other

Pogner's residence, in front of it a lime-tree and shrubs. It is evening and the apprentices are putting up the shutters, and thinking of the next day's festival. Magdalene enters with a basket of sweets for David; on learning of Walter's rejection, she snatches it away, and hurries into the house. The apprentices mock him, and Sachs, on his way to his shop, stops an impending brawl. Pogner and Eva enter; he says she must wed none but a master, and enters the house. Eva and Magdalene, after deciding to consult Hans Sachs, follow Pogner. Sachs appears and sits down at his bench to make shoes for Beckmesser; he falls to musing on the strange, lawless charm of Walter's song. Eva steals across to him, but being timid of direct questioning, gets nothing from him but vexation and banter and reproof of the aristocrat, who would not study the rules. He withdraws to his shop, leaving his door slightly ajar. Magdalene tells Eva to prepare for a serenade from Beckmesser, who hopes so to soften her heart to him. Walter appears and tells Eva of his humiliation. The watchman passes, ordering all lights out. Eva slips into the house, and Walter hides behind the lime-tree. Hans Sachs has overheard, and, fearing an elopement, turns a bright light across the street. Eva slips out in Magdalene's cloak, but she fears to cross the light. Beckmesser is now seen approaching, and the lovers hide behind the shrubbery. Sachs, resuming his work, sings lustily a song of Eve driven barefoot out of Paradise, and needing the aid of a cobbler. The cunning allusion to Eva's own plan to become an exile is not lost on the girl hidden with her lover behind the shrubbery. Beckmesser, seeing Magdalene at an upper window, sings to her his idea of an artistic serenade, pretending to Sachs, whom he cannot get rid of, that he is singing merely to get Sachs' opinion. The cobbler now plays Marker, noting each mistake with a thwack of his hammer on the shoe. Beck-

messer lays the stress on the wrong syllables, adds tawdry flourishes, etc. Sachs finds so many mistakes that the shoe is finished before the song. The neighbours now begin to complain. David appears and cudgels Beckmesser. The whole town falls into a riot, and Walter decides to clear a way through. He and Eva make a dash, but Sachs seizes Walter, and Pogner appearing drags Eva inside the house. Sachs drives David in, and forces Walter also into his house. And the watchman appearing disperses the crowd.

Act III.—Scene 1. Interior of Sachs' workshop. Sachs is reading. David enters with a basket full of ribbons and edibles, which he hides from his master. He tells Sachs that he and 'Lena have made up, but Sachs does not hear him. At length he closes his book, and has David rehearse his trial-song. David begins with Beckmesser's tune, but corrects himself. Sachs dismisses the apprentice more gently than usual, and falls into reverie on the troublesome little things of life. Walter appears, having slept ill. Sachs counsels him that his passionate spring song was all very well, but that life and wedlock demand more serious art and science. In a long scene he now writes down and corrects and guides the composition of a song as Walter improvises it. Two sections or "bars" being shaped, Sachs says Walter can fashion the third later, and goes with him to dress for the festival. Beckmesser limps in and, finding Sachs' manuscript of Walter's song, slips it in his pocket. Sachs re-enters only to be reviled as a rival and conspirator against Beckmesser. In proof he shows the song. Sachs says he may keep it, and use it. Beckmesser is overcome with delight at having a poem by the gifted Sachs, and hurries away to compose his music. Eva enters, pretending to be troubled by a tight shoe; but she cannot tell where it pinches. She is evidently scheming to see Walter, who soon appears. Sachs draws off her shoe

and pretends to be busy with it, while Walter sings to Eva the third bar of his prize-song. As Sachs sighs ironically of the miseries of his trade, Eva tells him that she could have loved him had not Walter appeared. But Hans Sachs alludes to the fate of the old husband, who intervened between Tristan and Isolde (the love-motive of that opera being quoted in the music). Magdalene and David enter. Sachs says a new mode of art has been created by Walter, and with a box on the ear he raises David to a journeyman. The five unite in a song of hope for Walter's success—this glorious quintet is well known. Eva and Magdalene go home, and the scene changes to 2. The banks of the river Pegnitz; a stage has been erected for the contest, and the "Corporations" arrive in the following order: Shoemakers, Instrument makers, Tailors and Bakers. The apprentices gather. David waltzes with a girl till someone mentions Magdalene. The Masters gather, and Pogner leads in Eva. Sachs steps forward, but the affectionate people break out into one of his own songs. Sachs then tells of the unusual prize of the contest. Beckmesser is the first to sing, and is received with laughter. He sings Walter's verses to his old serenade tune. The words fit it so ill, that he becomes confused, mixes his metaphors and words and sings arrant nonsense. He at length breaks down and, accusing Sachs of the fault, rushes away. Sachs says the song is not his, and only needs good music. To prove it, he asks Walter to sing it; Walter takes his place and wins the enthusiasm of the throng by his art. The people at last vote him the prize. Pogner welcomes him as a Master. Sachs gives him counsel in the glory of German poetry and song, and places the golden chain about his neck. Eva takes the Master's wreath from Walter's head and places it on that of Sachs. Walter and she embrace the cobbler, whom all hail with affectionate homage.

**Lohengrin** (lō'-én-grēn).

Three-act opera. Begun in 1845.  
Produced, Weimar, August 28, 1850  
(Goethe's birthday).

**CHARACTERS AND THEIR CREATORS.**

**LOHENGRIN**.....Beck, tenor.  
**HEINRICH DER VOGLER** (hīn'-rīkh dēr  
fōkh'-lēr) ("Henry the Fowler"),  
*Emperor*.....Hofer, bass.  
**FRIEDRICH VON TELRAMUND** (frēt'-rīkh fōn  
tēl'-rē-moont).....Milde, bar.  
**THE HERALD of the King**.....bass.  
**ELSA VON BRABANT** (ēl'-zā fōn brā'-bānt),  
Frau Agathe, sopr.

**ORTRUD** (ōr'-troot),  
*Wife of Count Telramund*,  
Frl. Fastlinger, alto.

Act I.—Scene. The banks of the Scheldt in Brabant near Antwerp, Tenth Century. After the Herald's message the Emperor Henry announces that he has come to Brabant to gather forces to repel the Hungarians; he learns that the people are in discord. He calls on Telramund to explain, and is told by him that the late Duke had died, leaving two children in Telramund's charge. The son and heir has disappeared and he accuses the sister Elsa of putting him out of the way. He therefore claims the Duchy as next kinsman. The accused is summoned to trial, and she enters, answering the King's questions by telling a dream she had of an angelic knight and defender. Telramund offers to undergo the ordeal of battle (which was then the procedure of the courts) and Elsa says she will have no champion save the one she dreamed of. Four trumpeters sound North, South, East, and West, but no one appears to champion her. She kneels in prayer; from the distance comes a knight in a boat drawn by a swan. All are amazed except Ortrud, who is terror-stricken. The knight (who is Parsifal's son Lohengrin, one of the semi-deified Knights of the Holy Grail period of King Arthur) bids farewell to the

swan, which departs. He announces himself Elsa's champion, but makes one stipulation: that she shall ask no questions of who or what he is, or whence come. She promises and is embraced as his betrothed. The ground is now prepared for the fight and with due ceremony the contest begins. Telramund is soon beaten down, but his life is spared, and he and his wife are crushed with shame, while the Knight is hailed with joy by the others.

Act II.—Scene. Night outside the palace. On the steps of the Minster opposite, cower Telramund and his wife. Under the ban of confiscation and exile they linger in rags. He reviles her as the cause of his disgrace, the lying accuser of Elsa and the source of the whole plot. She promises in one day to ruin Elsa by making her ask Lohengrin the forbidden question. She relies on witchcraft for success. Elsa appears on the balcony in blissful reverie. Ortrud with mock meekness addresses her, craving pity, which Elsa bestows. She comes down to take into shelter the outcast noblewoman, promising to add Lohengrin's forgiveness to her own. She invites her to attend the wedding, and Ortrud, pretending gratitude, says she would save Elsa from impending ill, and hints that Lohengrin may depart as easily as he came. Elsa, ill at ease, takes her into the house, and Telramund watches gloatingly. Day begins with the bustle of servants and the sounding of trumpets to gather the people. The Herald publishes Telramund's exile, Lohengrin's accession to his estates, his wedding to Elsa, and the departure the next day of all the warriors to battle. Four noblemen, angry at being called on for service, find Telramund and conceal him. The wedding procession forms, Elsa entering with Ortrud richly garbed. As Elsa is about to ascend the Minster step, Ortrud angrily darts in front of her, demanding precedence. She casts aspersions on the mysterious Knight. The King and Lohengrin

## STORIES OF THE OPERAS 365

press through the crowd, and Lohengrin, rebuking Ortrud as an evil sorceress, starts to lead Elsa up the steps. Telramund confronts him, demanding his name and station. Lohengrin sees with grief that Elsa is disheartened and afraid. Telramund whispers to her that if the Knight but lose even a finger-joint, he must tell all. Elsa hesitating, finally falls on Lohengrin's bosom and enters the Minster with him.

Act III.—Scene 1. The bridal chamber. The procession enters and Lohengrin and Elsa are divested of their outer robes. Left alone they exchange words of bliss, and she says her only regret is that she may not know and speak his name. She persists in her questioning, despite his entreaties. Suddenly Telramund and the four nobles rush in with swords drawn. Elsa seizes Lohengrin's sword and hands it to him quickly. He kills Telramund with it and bids the nobles, who yield, to take the body to the King. Elsa swoons and he summons her women and bids them take her also before the King. He promises there to give her the answer she has asked; and sadly departs.—The scene changes to that of Act I. The armies gather and the King promises them success in battle. Telramund's body is brought in, followed soon by the tottering and dejected Elsa, then by the mournful Lohengrin. He tells the King he cannot go to the war with the armies: he says that Telramund was slain as a midnight assassin, and that Elsa has been lured into breaking her vow. He says he has no shame of birth to conceal, and describes the Temple of the Holy Grail (i.e., the second cup or grail, from which Christ drank at the Last Supper, which contained the blood He shed on the cross, and which is preserved and renewed yearly by the Holy Ghost, as it is guarded by Knights chosen for blameless life). Lohengrin declares that he is the son of Parsifal (see the story of that opera), and has been sent to rescue the maiden. The swan reappears and Lohengrin announces that the Grail is

recalling him. He says that Elsa's brother will return to her, and gives her for him his sword, horn, and ring, which ensure her brother's success. Ortrud exultantly confesses that Elsa's brother is the swan, changed to that shape; if the Knight had remained, the swan would have been freed of the spell. Lohengrin listening kneels in the boat to pray. A dove descends, Lohengrin joyfully removes the chain from the swan, which sinks. In its place appears Elsa's brother. Ortrud falls with a shriek. Elsa greets the boy with such delight that she does not see the dove taking the chain and drawing the boat away. The nobles kneel to the returned boy, but Elsa seeing Lohengrin already far in the distance, faints with a last cry, "My husband!"

**Tristan und Isolde** (trës'-tân oont ê-zôlt'-ê). Tristram et Yseult (trës-trân â ê-süll), *F.* Tristram and Isolde.

Three-act "Action." Composed 1857-59. Produced, Munich, June 10, 1865.

### CHARACTERS AND THEIR CREATORS.

**TRISTAN**,  
*Cornish Knight*,  
Ludwig Schnorr von Carolsfeld, tenor.  
**KURWENAL** (koo'-fê-nâl),  
*His squire*.....Mitterwurzer, bar.  
**KÖNIG MARK** (kâ'-nîkh mâr'-kê),  
Zoltmayer, bass.  
**MELOT** (mâ'-lôt),  
*King of Cornwall*.....tenor.  
**STEERSMAN**.....bar.  
**YOUNG SAILOR**.....tenor.  
**SHEPHERD**.....tenor.  
**ISOLDE**,  
*Daughter of the king of Ireland*,  
Frau Schnorr von Carolsfeld..sopr.  
**BRANGÄNE** (bräng-ä'-nê),  
*Her attendant*.....Frl. Deinert, sopr.

Act I.—Scene. A pavilion on the forward deck of a ship; a tapestry closing from view the portion aft. Isolde reclining on a couch, Brangäne gazing

out over the sea. The voice of an unseen sailor singing of his Irish love. Isolde starts up in a sudden fury. Brangäne is distressed. Isolde calls for air. Isolde throws back the tapestry, showing sailors and knights and Tristan looking off seaward. Isolde speaks scornfully of Tristan to Brangäne, who defends him. Sent to summon Tristan, Brangäne finds him reluctant to come; he says his only duty is to take the bride Isolde, willing or not, to King Marke, who awaits her. The devoted Kurwenal emphasises this point, but is reproved by Tristan, while Brangäne draws the curtains again. The insulted Isolde tells her of the first meeting when once, years before, she had found Tristan wounded in Ireland and had nursed him to health, though she should have killed him, since he had killed her kinsman and betrothed lover Thorold. He had made love to her and she had forgotten the blood-feud between them; then he had sailed away, only to return to demand her hand for his king and lead her away as bride to another. She curses Tristan. Brangäne tries to calm her, but at Isolde's order brings out a coffer of medicines and poisons. Isolde indicates a deadly draught. The crew is heard greeting the land. Kurwenal appears to bid them prepare to disembark. She tells him to send Tristan to her. Brangäne pleads frantically, but is silenced as Tristan enters. He explains that honour has kept him far from her, and she bitterly reminds him that she should have slain him for killing Thorold. He offers her his sword, but now she pretends to have forgiven him and asks him to seal the peace with a draught; she offers him the cup and he drinks; she snatches it away from him and drains the rest. Instead of both dying as Isolde expects, the draught, which Brangäne has surreptitiously changed to a love-potion, makes them lovers, madly impassioned and blind to all that goes on about them. They do not observe even the bustle of landing, and the approach of King Marke from shore.

Act II.—Scene. A garden with steps leading up to Isolde's chamber. A torch burns. In the distance the horns of far-away hunters are heard. Isolde is awaiting Tristan. Brangäne warns her that Melot, her pretended friend, is actually spying on them; she bitterly regrets her mixture of the love-potion, but Isolde says it is destiny. She quenches the torch as a signal, and beckons to Tristan, who hurries in. They have a long scene of unrestrained ecstasy, the voice of Brangäne, who watches unseen from the tower, falling on their ears with unheeded warning. At last she screams. Kurwenal rushes in to warn Tristan, but King Marke, and Melot and others appear and confront the lovers. Tristan in a daze tries to conceal Isolde, who is overcome with shame. Melot is violent with accusations, but King Marke is only bewildered and mystified. Tristan confesses equal bewilderment, is ready to die, however, and asks Isolde if she will die with him. She says she will follow him anywhere; he kisses her. Melot draws his sword. Tristan rebukes him as a false friend, draws and attacks, but lets himself be wounded, and falls in Kurwenal's arms. Isolde throws herself on his breast.

Act III.—Scene. A castle garden on the cliffs. The mortally wounded Tristan lies sleeping on a couch watched by the anxious Kurwenal. A shepherd playing a melancholy air on a pipe pauses to inquire of Tristan's welfare. He is watching for a ship—Isolde's, if he sees it, he will pipe merrily. Tristan wakes drearly. Kurwenal explains how he had carried the wounded Tristan away to his own long-deserted castle. Tristan tells a dream he had of Isolde. Kurwenal says he has sent for her to come and heal the wound. This enraptures Tristan for a moment, but he sinks back under the spell of the shepherd's wailing song. He awakens again, however, and the shepherd plays a brighter melody. A ship is sighted. Isolde leaps ashore, and Kurwenal

## STORIES OF THE OPERAS 367

hastens down the steep to bring her up. Tristan, left alone in a delirium of joy, desires to meet Isolde again as when she first saw him—with bleeding wounds. He tears the bandage from his wound, staggers toward her, and dies in her arms with a last sigh "Isolde!" The shepherd now warns Kurwenal that another ship has landed with King Marke and Melot. They barricade the gate. Kurwenal kills Melot and resists Marke and his followers, not heeding Brangäne's appeals, and is wounded to death. Brangäne tries to explain to Isolde that she has told the story of the love-potion. The King, understanding all, has come to reunite the lovers. Isolde, however, oblivious of everything, falls into a state of exaltation and seems to see Tristan rising in an apotheosis of bliss. In a transfiguration of rapture, she sinks upon his body, and King Marke invokes a blessing on the dead lovers. This swan-song of Isolde is called the "Liebestod" (lē'-bēs-tōt), or "Love's death."

**Tannhäuser und der Sängerkrieg auf Wartburg** (tān-hä'-ē-zēr oont dēr zēng'-ēr-krēkh owf wärt'-boorkh). Tannhäuser and the Singer's Contest at the Wartburg.

Three-act opera; book and music by Wagner. Produced, Dresden Royal Opera, October 20, 1845, with Frau Schröder-Devrient and Niemann as Elizabeth and Tannhäuser.

### CHARACTERS.

#### *Knights and Singers:*

HERMANN,  
Landgrave of Thuringia....bass.  
TANNHÄUSER OR HEINRICH.....tenor.  
WOLFRAM VON ESCHENBACH (vôl'-frām  
fôn ēsh'-ēn-bākh).....bar.  
WALTER VON DER VOGELWEIDE (vāl'-tēr  
fôn dēr fô'-gēl-vī-dē).....tenor.  
BITEROLF (bē'-tēr-ôlf).....bar.  
HEINRICH DER SCHREIBER (hīn'-rīkh dēr  
shrī'-bēr).....tenor.  
REINMAR VON ZWETTER (rīn'-mār fôn  
tsvā'-tēr).....bass.

ELIZABETH (ā-lē'-zā-bāt),  
Niece of the Landgrave .....sopr.  
VENUS (fā'-noos),  
Goddess of love.....sopr.  
A YOUNG SHEPHERD.....sopr.

NOTE.—(a) Like "Die Meistersinger," this opera has a semi-historical basis in the ancient contests between Germanic singers. The Minnesänger (mīn'-nē-zēng-ēr) or love-bards were noblemen who sang poems and music of their own in praise of pure love, to their own harp accompaniment. They flourished in the twelfth and thirteenth centuries. The Mastersingers, usually tradesmen, who succeeded them in the fourteenth to the sixteenth centuries, made more elaborate rules for composition. (b) The goddess Freia or Holda (v. "Das Rheingold"), Goddess of Youth and Spring, was believed to have been driven by Christianity to take refuge in the caverns of a mountain near Eisenach. She became confused, and finally identified, with the Greek Venus of similar attributes, and the mountain came to be called the Venusberg. This mountain is not far from the castle of the Wartburg, where the old landgraves held vocal contests of the sort described in this opera.

Act I.—Scene 1. The subterranean palace of Venus. Surrounded and beguiled by singing and dancing nymphs and sirens, Venus reclines in voluptuous languor, gazing wonderingly at Tannhäuser, who is dreaming of the upper air and homesick for the life he left for her. At her insistence he sings in her praise, but begs for his freedom. At first resentful, she then tries to charm his restlessness away, but grows furious again and tells him that his Christian God will never forgive him. She vanishes and he finds himself (scene 2) in a sunny valley before a shrine of the Virgin. A young shepherd pipes and sings of Holda, the Goddess of Spring. Seeing a file of elderly Pilgrims wandering Rome-wards, he asks their bles-

sing. Tannhäuser himself kneels and joins their chant (known as the Pilgerchor, "The Pilgrims' Chorus"). They disappear in the distance, and the Landgrave, entering with his retinue of Bards, on a hunt, finds his long-lost favorite and welcomes him back. Tannhäuser speaks vaguely of travel in strange lands and wishes to avoid them, but Wolfram tells him that Elizabeth has been pining for him and his all-surpassing minstrelsy. Tannhäuser, at the memory of her, gladly rejoins them and they set off for the castle of the Wartburg.

Act II.—Scene. The Hall of Apollo in the Castle. Elizabeth enters and greets it with joy since now Tannhäuser's voice is to glorify it again. Wolfram ushers in Tannhäuser and he and Elizabeth are fervently reunited. The Landgrave welcomes Elizabeth to the hall she has shunned so long and announces her as the queen of the contest. The court gathers with much pomp. The Minnesingers enter. The Landgrave announces that love is the subject of the prize-songs. Four pages collect the names of the Bards in a cup, and draw lots. Wolfram, the first chosen, sings of the fountain of clean-hearted love, to much applause. Tannhäuser interrupts with a praise of passion, but is received in chill silence. Walter sternly contradicts him, and is applauded. Tannhäuser reiterates his view and Biterolf angrily rebukes him. Tannhäuser returns the abuse, and Wolfram tries to calm the rising excitement by imploring heaven's intervention. Tannhäuser madly declares that Venus alone can teach love. The women leave the Hall hastily and the men advance against Tannhäuser, whom the Landgrave declares eternally condemned, for his unholy life in the Venusberg. The rash minstrel is about to be cut to pieces by the infuriated mob, but Elizabeth protects him and pleads that he may have a chance to re-

pent. Tannhäuser is now overcome with shame and prays God to accept him. The Landgrave bids him join a band of young Pilgrims who seek absolution at Rome. He rushes away hopefully.

Act III.—Same as scene 2 of Act I. Elizabeth is praying before the shrine. Wolfram muses on her incessant prayer that Tannhäuser may return forgiven. The returning elderly Pilgrims are heard approaching and she rises. They pass, singing joyfully, and she scans them anxiously, but Tannhäuser is not with them. Crushed with grief, she sinks to her knees begging to die. In an apotheosis of soul she departs. When Wolfram offers her escort, she points silently to heaven whither she now is tending. The faithful Wolfram, left alone, sings to the Evening-star to bless and guide her. (Romance of the Evening Star—"O du mein holder Abendstern.") In the thickening night, Tannhäuser staggers by in tattered Pilgrim garb. Wolfram asks him how he dares return unshriven, and he declares wildly that he is on his way to the Venusberg again. He tells how the Pope had absolved all the other Pilgrims, but had likened him in his unholy acquaintance with the Venusberg to the Pope's own dead staff, which could never again put forth leaf or flower. The excommunicated Tannhäuser can find shelter nowhere but with Venus. She now appears to him in a rosy cloud, but Wolfram struggles to restrain the maniacal Tannhäuser and finally breathes Elizabeth's name. Tannhäuser cries her name wildly, and the goddess vanishes frustrated. A funeral procession enters bearing the dead Elizabeth. At sight of her, Tannhäuser, imploring her to pray for him in heaven, dies of grief. The younger Pilgrims now enter, chanting of the miracle they have seen. The Pope's staff has blossomed, showing heaven's forgiveness of Tannhäuser.

## STORIES OF THE OPERAS 369

**Der Ring des Nibelungen** (dër rîng däs nê-bêl-oong-ên). The Ring of the Nibelung.

"A stage-festival for three days and a Fore-evening."

This great work is a trilogy with prologue, or rather a tetralogy, bearing a close resemblance to Greek tragedies, which were groups of three plays set to music by the author of the text, and declaimed with choral interspersions much after the manner of Wagnerian opera, except that the harmonic resources in which this latter is so rich were practically unknown in the music of the tragedies of Æschylos, Sophokles, etc.

The stories of these four works have a continuity, but, though they were meant for performance on consecutive evenings, they contain many repetitions. The plots are adapted with much license from that great collection of German legend and mythology, the epic "Das Nibelungenlied" or "Song of the Nibelungs," a race of hideous gnomes living in the heart of the earth in the Nebelheim or "home of mists."

The tetralogy follows the baleful effect of a piece of consecrated gold stolen from the Rhine, made into a ring and then fought for by gods, Nibelungs, and heroes, bringing disaster to all its possessors, until it finally returns to the Rhine after compassing the destruction of the old dynasty of gods, with Wotan as their chief and Walhalla as their home. There is much room for moralising and allegory in the work, and commentators have not lost sight of the opportunity to confuse the complex with further obscurities. There is enough, however, in these librettos as dramatic and poetic works to occupy the interest and the attention.

The Prologue or "Vorabend" (fôr-â-bênt), or Fore-Evening of the trilogy:

**I. Das Rheingold** (däs rîn'-gôlt). The Rhine-gold.

One-act music-drama. Begun 1852, finished 1856. Produced (at public dress-rehearsal, Munich, August 25,

1869); with the entire trilogy, Bayreuth, August 13, 1876.

CHARACTERS AND THEIR CREATORS  
(at Weimar).

### *Gods:*

WOTAN (vô'-tân).....Betz, bar.

DONNER (dôn'-nêr),

*Thunder*.....Gura, bar.

FRÖH (frô), Joy.....Unger, tenor.

LOGE (lô'-gê),

*Demi-god of fire and trickery,*

Vogl, tenor.

### *Nibelungs:*

ALBERICH (âl'-bê-rîkh).....Hill, bar.

MIME (mê'-mê).....Schlösser, tenor.

### *Giants:*

FASOLT (fä'-zôlt).....Eilers, bar.

FAFNER (fäf'-nêr),

von Reichenberg, bass.

### *Goddesses:*

FRICKA (frîk'-â),

*Wotan's wife,*

Frau von Grün-Sadler, m. sopr.

FRÏA (frî'-â), or HOLDA (hôlt'-â),

*Goddess of love and youth,*

Fr. Haupt, sopr.

### *ERDA* (êr'-dä),

*The Earth-mother*..Fr. Jäida, alto.

### *Rhine Daughters:*

WOGLINDE (vôkh'-lîn-dê),

Fr. Lilli Lehmann, sopr.

WELLGUNDE (vêl'-goon-dê),

Fr. Marie Lehmann, m. sopr.

FLOSHILDE (flôs'-hîl-dê),

Fr. Lammert, alto.

Scene I.—The orchestral prelude, based on a single musical pattern, indicates the gloomy flow of the depths of the Rhine, which are disclosed on the rising of the curtain. The Rhine daughters or nymphs gather and disport around a great central rock where rests the sleeping Rhine-gold, which their father has set them there to sentinel. Alberich appears from a chasm and makes sensual love to them and tries to clutch them. They make sport of him and decoy him to violent scrambling and wrath. Suddenly the Rhine-gold "awakes" and gleams. The fascinat-

ed Alberich asks what it is, and the Rhine-girls laughingly taunt him with his ignorance of the fact that this gold if seized and fashioned into a ring would confer boundless power on the thief, who must, however, they add tauntingly, forswear love before he can take it. Alberich's love is turned to hate by their scorn, and climbing the rock he wrenches the gold loose. In the gloom that follows, he laughs at their frantic pursuit and disappears into the earth. By a scenic transformation, the first scene is modulated skilfully, as are all the scenes of this opera, into the next. Scene 2.—An open space among cliffs, one of which bears the new castle Walhalla. Wotan and Fricka awake from sleep. He revels in the beauty of the vast achievement just finished in the building of a fit home for the gods. She reminds him that he must now pay the builders, for he had promised the two Giants his wife's sister Freia. Fricka upbraids him for his ruthless ambitions and his roving infidelity. He reminds her that he gave one of his eyes to win herself and that he will not give Freia up to the Giants as he promised, but trusts in Loge to slip him out of the compact by trickery, since the whole compact was Loge's idea. Freia now hurries in, terrified with fear that the Giants are to have her. The Giants follow shortly. They say they have come for their wages. Wotan tells them she is not his to give. The Giants are furious, Fasolt saying they had counted on her beauty, Fafner preferring the golden apples of youth that grow in her garden. They propose to seize Freia, but Froh and Donner appear to shelter her. Donner threatens them with his thunderous hammer, but Wotan intervenes. The anxiously awaited Loge now appears and all suspect him of trickery as he flits flame-like about. He finally tells how he has ransacked the earth for a ransom for Freia, but nowhere could he find anything rated so high as woman and love—only one being in the universe has other preference, and that is

Alberich. He tells of the theft of the gold and of the ring Alberich has made from it. Wotan now covets the ring and so do the Giants. Loge says the ring can only be got by theft. The Giants offer to accept it as ransom. Meanwhile they take away the screaming Freia as hostage. Immediately the Gods grow wan and old and Loge says that the apples of youth which renew the universe and the gods, are withering in Freia's deserted garden; a pallid mist rises. Wotan resolves to wrest the gold from Alberich, and Loge leads him into a cleft of the earth whence sulphurous vapours spread, veiling the transformation to Scene 3. A subterranean cavern. Alberich drags in the squealing Mime, who pretends not to have finished his appointed task of making the Tarnhelm (a helmet conferring invisibility on the bearer). Inadvertently he lets it fall. Alberich puts it on and vanishes into mist; invisible now, he beats Mime, then is heard as he departs to the forge-room beneath. Loge leads in Wotan and they question the whimpering Mime, who tells them that Alberich has usurped a despotism over them all and makes them slaves to his greed. He tells of the new helmet of darkness and the beating he had. Alberich comes in, visible now, the Tarnhelm at his girdle, he drives in a herd of Nibelungs who heap up gold; he then scourges them back to their work. He gives his new guests bitter greeting and says he will soon have them all in his grasp, gods and women. Loge hints that the gold might be stolen in his sleep. Alberich trusts in the Tarnhelm to hide him. They question his power to change his shape. To prove it he becomes a great serpent. Loge hints that he cannot change himself to anything small like a toad. Alberich ingenuously makes this change. Wotan puts his foot on the toad, Loge snatches the Tarnhelm, thus bringing Alberich back to his natural shape. They tie him up and drag him back to the upper air and to scene 4, the same as scene 2. They offer him

## STORIES OF THE OPERAS 371

freedom for all his gold; he murmurs to his ring a summons to his dwarfs, who appear and heap up the gold. Loge, in spite of his protest, adds the Tarnhelm to the heap. Wotan spies the ring and wrenches it from Alberich's finger. Alberich, released, curses the ring and loads its power with a heritage of death, misery, envy, sleeplessness, and crime to its possessor. He then returns to his forge. (The too-consistent mind will wonder why a ring which conferred "measureless might" on its wearer, could not get him out of an ordinary rope; but myths, like metaphors, "must not be squeezed till they squeal".) The Gods and the Giants assemble. The Giants demand that the gold be heaped up to hide the beautiful Freia whom they are so loth to surrender. They stick their staves in the ground in front of her, and Loge and Froh heap up the gold. The Giants can still see her hair shining through and the Tarnhelm must be added to the heap. Even now they can see one of her eyes, and demand the ring on Wotan's finger. He furiously refuses it. Now, in a rocky cleft appears the awesome Erda, mother of the three Norns or Fates; she implores Wotan to keep his faith and yield the ring. She vanishes, and after some resistance he throws the ring on the heap. Immediately the Giants quarrel for it, and Fafner kills Fasolt, places the treasure in a sack, and stalks away. The Gods watch him with horror and Wotan resolves to visit Erda again. Donner, hating the mists that veil Walhalla, disappears in storm clouds; he swings his thunder hammer and the lightning clears the mists. Froh spans the gorge with a rainbow bridge to Walhalla. The Gods move toward the castle. Loge, the flame demi-god, looks scornfully after those whom he has saved, and is tempted to turn against them, but follows for the nonce. The wail of the forlorn Rhine daughters is heard from the deeps of the valley, but the Gods mock it with laughter.

### 2. *Die Walküre* (dē vāl-kū'-rē). The Valkyrs.

Music-drama in three acts. Begun, 1852. Finished, 1856.

Produced at public dress-rehearsal, Munich, June 24, 1870. With the trilogy, Bayreuth, August 14, 1876.

#### CHARACTERS AND THEIR CREATORS (at Munich).

##### *Volsungs:*

SIEGMUND (zēkh'-moont), Vogl, tenor.

SIEGLINDE (zēkh-līn'-dē),

*His sister, Hunding's wife,*

Frau Vogl, sopr.

HUNDING (hoont'-ing),

*A Neidung*.....Bauserwein, bass.

##### *Gods:*

WOTAN (vō'-tān), Kindermann, bar.

FRICKA (frīk'-ā),

Frl. Kauffmann, m. sopr.

##### *Valkyrs:*

BRÜNNHILDE (brīn-hīl'-dē),

Frl. Stehle, sopr.

ROSSWEISE (rōs'-vī-zē).....sopr.

GRIMGERDE (grēm'-gērt-ē).....sopr.

HELMWIGE (hēlm'-vē-khē).....m. sopr.

GERHILDE (gēr'-hīl'-dē).....m. sopr.

ORTLINDE (ört'-līn'-dē).....m. sopr.

WALTRAUTE (vält'-row-tē).....alto.

SIEGRUNE (zē'-groo-nē).....alto.

SCHWERTLEITE (shvērt'-lī-tē).....alto.

With this work, the trilogy proper begins. As gradually transpires: since the events of "Das Rheingold," the fickle Wotan has been wandering over the now populated earth under the name Wälse (vēl'-zē). The children of his roving amours have formed a tribe called Wälsungen, or Volsungs, who are at war with the tribe of Neidungs (nī'-doongs). A Volsung woman had borne to Wotan the twins Siegmund and Sieglinde, but the children were soon separated. Over the conflicts of humanity Wotan eagerly watches, and those who prove heroes and are killed in battle are

carried aloft to form a blissful garrison for the defence of Walhalla. Over every battlefield hover, for this purpose, the heavenly horse-women, or Valkyrs, who are all illegitimate daughters of Wotan by Erda, whom he had seduced with a love-potion.

Act I.—Scene. The interior of a primitive hut built round a great tree in which a sword has been thrust up to the hilt. Siegmund breathlessly enters from the storm outside. Sieglinde not knowing him, gives him a horn of mead, and treats him kindly; her husband Hunding, one of the Neidungs, enters and confirms her hospitality but with suspicion. Siegmund, asked to tell who he is, describes his vile life in the woods with his father, a Volsung, his mother and twin-sister having been carried off by the Neidungs. To-day he has fought single-handed in defence of a woman. Hunding recognises him as the wretch his tribe is hunting, and says that on the morrow he must fight out the feud. He gives Siegmund sanctuary for the night, but warns him to have weapon and resolution for the morning. Siegmund, left alone, broods over the misfortune that hounds him, but remembers that his father had said a sword would be at hand in direst need. Sieglinde enters, having drugged her husband, and tells him of the sword in the tree, thrust there by a strange wanderer (Wotan). No one has ever been able to draw it out. She longs for someone to unsheath it, and revenge her. The door springs open, showing moon-lit night outside. Siegmund says that the mysterious visitor is the Spring itself, and sings a rapturous idyll. Sieglinde calls him the Spring she has longed for. Not knowing that they are brother and sister, they grow ardent in love. He proclaims Wälse (Wotan) as his father, and with a mighty effort, plucks out the sword, which is called "Nothung" (nöt-oong), i.e., need. Sieglinde proclaims herself his sister. He embraces her fervently as both sister and bride for the restoration of the Volsung lineage.

Act II.—Scene. A gorge in the mountains. Wotan sends Brünnhilde to watch an impending battle. Fricka comes angrily in. She plays the Xanthippe. To her as goddess of wedlock, Hunding had appealed to punish Siegmund and Sieglinde, who have fled. After a bitter quarrel she compels Wotan to swear that Siegmund shall die under Hunding's sword, even if he must intervene himself. When she has gone, Brünnhilde reappears and tries to console her dejected father. He tells her the story of the Rhine-gold; of Fafner who holds the ring, of his betraying Erda for his purpose, and of his one hope that some unaided hero shall of his own volition and resource win the world-power. He bewails his oath to Fricka, but when Brünnhilde hints that she will save Siegmund, he threatens her wrathfully. When they have left in opposite directions, Siegmund and Sieglinde enter, both overcome with fatigue, and she also with shame at yielding to him. In the distance the horses of their pursuers are heard. She swoons in her anguish. Brünnhilde appears and bids Siegmund follow her to Walhalla, but he refuses to be separated from Sieglinde. He even threatens to kill her and himself first, and Brünnhilde passionately vows to preserve them both. She disappears, and a great storm arises. Siegmund leaves Sieglinde to meet Hunding. They fight. Brünnhilde protects Siegmund with her shield; but Wotan appears, and with his spear shatters the sword of Siegmund whom Hunding slays. The disobedient Brünnhilde, in terror, escapes with Sieglinde, and Wotan after slaying Hunding with one scornful glance, follows her.

Act III.—Scene. A mountain peak and cavern. The Valkyrs gather, each with a slain hero across her horse. They await Brünnhilde, who appears finally in great panic with Sieglinde on her saddle. She tells what she has done and begs shelter. Sieglinde pleads to be allowed to die, but Brünnhilde reminds her that in her womb she bears

## 373

### 3. Siegfried (zēkh'-frēt).

## CHARACTERS AND THEIR CREATORS.

ALBERICH (äl'-bēr-ikh).....Hill, bar.  
FÄPNER (fäf'-nēr), Von Reichenberg, bar.  
ERDA (ärt'-ä).....Frau Iäida, alto.  
BRUENNILDE (brün'-hül'-dē).

Act 1.—Scene. A cave-dwelling with primitive forge and anvil. The dwarf Mime is forging a sword, but grumbles that the boy Siegfried breaks the strongest blade he can make. If he could only forge the pieces of Siegmund's sword Nothung, that would be unbreakable; with it Siegfried might even slay Fafner who, shaped like a dragon, guards the all-powerful Ring. Mime would then possess himself of the Ring. But he winces at his inability to forge Nothung. The boyish Siegfried romps in with a bear and terrifies the dwarf, and breaks with a blow the latest sword he has forged. Mime sobs that all his fatherly care of the boy meets only hate and rebuff. Siegfried confesses an unconquerable repugnance to the dwarf; he only tolerates him for the knowledge he has. He has learned that all animals have father and mother; he asks who his mother was, and Mime claims the double honour of being both father and mother to the boy. Siegfried has seen his own image in a brook, and gives Mime the lie. He chokes the dwarf into telling him of a nameless woman who had come to the cave and died in bearing a child. She entrusted him to Mime after naming him Siegfried. He tells over in little slices the story of his devoted care for the boy, and finally produces the broken sword. Siegfried orders him to forge it anew and dashes out into the woods. Mime, despairing of hoodwinking the lad to his own purposes, views with suspicion the entrance of Wotan, who is disguised as a wanderer. In a long colloquy, which re-tells the stories of the previous operas, they enter into a contest in which each is to ask three questions; the one failing to answer forfeits his head. Mime asks (1) What race dwells in the earth? (2) What on the surface? (3) What in the clouds? Wotan answers (1) The Nibelungs, whom Alberich subjugated with the Ring. (2) The Giants, of whom Fafner guards the Ring. (3) The Gods, of whom Wotan is the chief, ruling all with his spear. He strikes the

spear on the ground and a thunder rumbles. Wotan, recognised, asks Mime three questions: (1) What race does Wotan persecute though he loves them? Mime answers correctly, "the Volsungs." (2) What sword must Siegfried use to slay Fafner? Mime answers, "Nothung." (3) Who will forge that sword anew? Mime can find no answer. Wotan laughs and says that only one who knows no fear can forge it; to that hero he bequeathes Mime's head. When he is gone, Siegfried returns to find Mime hysterical with fright. He tries to teach Siegfried fear, a thing the boy has never felt; as a last resort he will show him the dragon. Siegfried resolves to forge the sword himself and with growing ecstasy works away. Mime watches him and plans his own ambitions, brewing the while a poison for Siegfried when he has won the Ring. The sword at length is made and Siegfried exultantly splits the anvil in twain with its resistless edge.

Act II.—Scene. The heart of a forest at night. Alberich lies brooding. The Wanderer enters. The ancient enemies quarrel. They speak of Siegfried who is coming to slay Fafner. Alberich calls to the dragon Fafner, whose cave is near by, offering to protect him if he will give him the Ring. Fafner yawningly declines. Wotan advises Alberich to try Mime next, and vanishes. Alberich hides as in the dawning light Mime enters with Siegfried. His descriptions of the dragon fail to terrify Siegfried, who finally orders him away. The boy, alone, muses on his father and his mother. The bird-choir charms him. He cuts a reed, fashions a pipe and tries to imitate them on it and on his horn. Fafner thrusts out his hideous head and gapes. Siegfried laughs. After some banter he closes to the attack and kills the fire-breathing dragon, who with his dying breath warns the boy against conspiracy. The dragon's blood on the boy's hand burns him. He lifts it to his lips. Instantly he understands the bird-

voices. A wood-bird tells him of the Tarnhelm and the Ring and he enters the cave. Mime and Alberich steal in; they wrangle, but retire when Siegfried reissues with the ring and Tarnhelm. The wood-bird tells him to beware of Mime, whose hypocrisy he can see through, thanks to the taste of dragon's blood. Mime enters and while trying to dissemble, actually tells his basest motives. Siegfried finally slays him and, throwing the body in the cave, calls again to the wood-bird for counsel. The bird tells him that his future wife sleeps on a lofty peak flame-girdled. He bids the bird lead on and joyfully hastens after.

Act III.—Scene 1. The mouth of a craggy cavern at night. Wotan appearing summons Erda to a long, but bootless conference, in which he expresses his resignation to his coming doom. Erda vanishes and Siegfried comes along the path. Wotan questions him and is told all that has happened. He reproaches the boy for his frank insolence and tries to check him, but has his spear hewn in two for his counsel, and vanishes. Siegfried, blowing his horn, plunges into the mist and flames and the scene is changed to the same as Act III. of "Die Walküre," where Brünnhilde still lies sealed in sleep under her long shield. Siegfried, seeing her, thinks her a man till he has opened her helmet and lifted her breastplate. He is overcome with an emotion which he thinks may be fear, but at length kisses her. She wakes and greets the sunlight, and knows him to be Siegfried. Her joy changes to fear and grief as she remembers her lost Valkyr estate, but his ardour and bravery win her back to rapture in his arms.

#### 4. *Götterdämmerung* (gēt'-tēr-dēm'-mēr-oongk). The Gloaming (or Dusk or Twilight) of the Gods.

Music-drama in three acts and Prologue. Begun, 1867. Finished, 1876. Produced, Bayreuth, August 16, 1876.

## STORIES OF THE OPERAS 375

### CHARACTERS AND THEIR CREATORS.

SIEGFRIED (zēkh'-frēt).....Unger, tenor.  
GUNTHER (goon'-tēr).....Gura, bar.  
HAGEN (hā'-gēn),

* Von Reichenberg, bass.

ALBERICH (āl'-bēr-ikh).....Hill, bar.  
BRÜNNHILDE (brün-hil'-dē),

Frau Friedrich Materna, sopr.

GUTRUNE (goo-troo'-nē), Fri. Weckerlin.

WALTRAUTE (vält'-row-tē), Frau Jäida.

THE THREE NORNS, OR FATES.

THE THREE RHINE-DAUGHTERS.

*Prologue.*—Scene, on the Valkyrs' rock, same as the last scenes of "Die Walküre" and "Siegfried." The three Norns sit idle and gloomy under a fir-tree. The first Norn fastens a golden rope to the tree, and tells of the coming of Wotan long before, and how he had paid one of his eyes to drink at the spring of wisdom, and broke a spear from the World-ash tree; thereafter the tree and the spring failed. She throws the rope to the second Norn, who winds it round a rock and tells how Siegfried shattered Wotan's spear, and Wotan had sent his Walhalla heroes to chop up the World-ash tree. She casts the rope to the third Norn, who tells that the Gods and heroes will gather in Walhalla round a fire made of the World-ash boughs, and the fire will waste Walhalla and leave the Gods in eternal night. As the rope is passed forward and back, they talk of Loge's plots against Wotan and of Alberich; the sacred rope grows frayed and finally parts. They wind the strands about them and moaning that eternal wisdom and wise counsel are lost forever to the world, sink into the earth. Day dawns. Siegfried comes from the cave, full-armed, followed by Brünnhilde leading her horse Grane, which had been preserved in sleep during her own long slumbers. Siegfried having made Brünnhilde his own, and learned from her the story of the Gods and the meaning of the holy runes, is now eager for new

deeds. He promises to remember her faithfully, and gives her the Ring itself as a pledge. She gives him the horse to carry him back to the world, and they part in mutual idolatry.

Act I.—Scene I. The Hall of the Gibichungen (gē'-bikh-oong-ēn), on the banks of the Rhine. Three of the Gibichs or Gibichungs, a race of heroes, are seated in earnest counsel: Gunther (who is wifeless and longs for Brünnhilde, whom he believes to be still surrounded by the terrifying flames which Siegfried had pierced), his sister Gutrune (who is husbandless and longs to wed Siegfried, whose fame has reached them), and their half-brother, the vicious Hagen (whom their mother Grimhilde had borne when seduced by Alberich's gold). Hagen is suggesting that they persuade Siegfried to marry Gutrune, then ask him to bring Brünnhilde through the flames to wed Gunther. Siegfried's horn is heard and they see him rowing on the river. They invite him to land. He does so, and they lead his horse Grane to a stall. He tells them that he has left the useless gold of Alberich in the dead dragon's cave, and brought away only the Tarnhelm and the Ring. Now, Hagen's father Alberich had charged him to recover the Ring (v. "Das Rheingold"), and he learns that Siegfried has given it to Brünnhilde. Gutrune brings in a horn full of a magic liquor which effaces all remembrance. Siegfried, draining it, forgets Brünnhilde utterly, and becomes so infatuated with Gutrune that he asks for her hand. Gunther tells of the fire-guarded Brünnhilde, and Siegfried promises to win her for Gunther by means of the Tarnhelm. The two men prick their arms with their swords, drop blood into their wine-horn, and swear blood-brotherhood, and Hagen cuts the horn in two to complete the pact. When asked why he has not joined the two, he evades the question. Siegfried and Gunther set forth to find Brünnhilde, while Hagen stays to guard the house, and bide his time to seize the

Ring. Scene 2, same as the Prologue. Brünnhilde, alone, is visited by her sister Waltraute (v. "Die Walküre"). Asked why she had broken the ban their father Wotan has put on Brünnhilde, she says that she has fled from Walhalla in terror. The Valkyrs no longer seek heroes slain on battlefields; Wotan has come home with his spear hewn asunder; the sacred ravens have flown away; Wotan has made a great pile of logs from the shattered World-ash tree and sits with his heroes waiting the general doom. Waltraute has wrung from him the word that if the Ring could be found and flung back into the Rhine whence it was stolen, and cursed by Alberich (v. "Das Rheingold") the doom would be averted. Brünnhilde, despite Waltraute's frenzied pleading, sternly refuses to throw back into the Rhine-waves the pledge of love Siegfried has given her, and Waltraute rushes away in wild despair. Siegfried's horn is heard, and he enters in Gunther's form with the Tarnhelm hiding his face. The terrified Brünnhilde threatens the stranger with the Ring. Siegfried says it shall be their wedding-ring, and takes it from her after a struggle. He orders her into the cave, and drawing his sword Nothing to lay between them as a proof of faith to Gunther, follows her in.

Act II.—Scene. The river-bank before the Hall of the Gibichungs. Hagen is seated, asleep. Alberich, his father, is talking to him in his dreams, urging him on to revenge his ancient wrongs on the ignorant Siegfried. Hagen vows and Alberich vanishes. Siegfried enters in the dawn and removes the Tarnhelm. Hagen wakes, Guttrune enters, and Siegfried tells how he had won Brünnhilde, but kept the sword between them till he gave her over to Gunther, who was waiting at the foot of the mountains. Siegfried had then willed himself back to the Hall by his Tarnhelm's power. Hagen summons the vassals with his horn; they come expecting a battle, but are told of the wedding festivities. Gunther and Brünn-

hilde arrive in a boat. Brünnhilde is dumbfounded at seeing Siegfried, and swoons in his arms, but he still fails to recognise her. Then she sees the Ring on his finger. Gunther confesses he had not given it to Siegfried. Hagen tells Brünnhilde that Siegfried had won the ring from Gunther by wiles, and Brünnhilde in supreme rage accuses Siegfried of having possessed her body as well as her soul when he conquered her. Siegfried swears to Gunther on Hagen's spear that Brünnhilde's accusation is false. Brünnhilde on the same spear swears her own statement, and hallows the point to pierce Siegfried's heart in revenge. Siegfried tries to reassure Gunther, and embraces Guttrune. Hagen promises the distracted Brünnhilde revenge, and she tells him that he must stab Siegfried in the back, his only vulnerable point. Gunther, overcome with his own position, and believing that Siegfried has played him false, is drawn into the plot. Hagen plans to kill Siegfried out of Brünnhilde's sight at a hunt. The three then vow the death of Siegfried, who enters, wreathed as a bridegroom.

Act III.—Scene 1. A valley through which the Rhine sweeps. In the stream the Rhine-daughters drift, waiting the hero who shall restore them the lost Rhine-gold. Siegfried appears; he has lost his way, following a bear. The Rhine-daughters tease him and try to win the Ring from him, but their prayers are futile, and threats do not avail to frighten him, so they swim away. The hunters now gather with their booty; they drink, and Siegfried, under the memory-waking spell of a herb Hagen has put in his drink, tells them the whole story of his life, and how he came to learn the language of birds, and how he won Brünnhilde. The sacred ravens fly past, Siegfried starts up and looks after them. Hagen thrusts his spear into his back. Siegfried turning, swings his shield high to crush Hagen, but with sudden weakness, drops it, and falls on it. Hagen stalks away. Siegf-

## STORIES OF THE OPERAS 377

fried, seeing Brünnhilde in a vision welcoming him, dies in a rapturous delirium. His body is raised and carried homeward. Scene 2. The Hall of the Gibichungs at night. Gutrune is waiting for Siegfried. Hagen storms in, announcing Siegfried's return, saying that a wild boar has killed him. Gutrune faints as the body is brought in. Gunther declares Hagen's guilt. Hagen admits it, and claims the Ring. Gunther opposes him, and is killed. As Hagen moves to take the Ring, the dead Siegfried's arm rises threateningly and all fall back in terror. Brünnhilde enters. She proudly claims the dead hero as her husband, and Gutrune now realises for the first time the truth. While a funeral pyre is being raised and decked, Brünnhilde muses upon Siegfried, and the tangled net of lies that has enmeshed his pure soul and brought her shame. She understands all Fate now, and taking the Ring from Siegfried's hand, places it on her own. His body is put upon the pyre. She calls to the Rhine-maidens that they will find the ring burned free of its curse in her own ashes. She seizes a firebrand, and sets the pyre ablaze. The ravens fly up and disappear. She bids all look to the north when she is dead, to see the burning of Walhalla. Her horse has been brought in. Addressing him and bidding him neigh gladly to rejoin Siegfried his lord and her husband, she warns mankind to trust only to love and not to gain or to treachery, and dashes into the flames. In a great flash the Hall of the Gibichungs catches fire and is ruined. The pyre dies out and collapses. The Rhine overflows and comes rippling across the Hall. The Rhine-daughters swim in on the waves. Hagen, who rushes in to struggle for the Ring, is dragged down to death by two of them while the third holds up exultantly the Rhine-gold that has returned home at last from its devastating travels. In the north a great glow appears. It is the flash of the flames consuming Walhalla. With the palace built by deceit

and broken faith, the fire destroys the race of gods and heroes, and their merciless, honourless dynasty, leaving Free-will and Love as the inspiration of mankind.

VON WEBER, CARL MARIA.

**Der Freischütz** (dër frî'-shûts), *G.*, II Franco Arciero (är-chä'-rô), *I.* In French first produced as "Robin des Bois"; later with recitatives by Berlioz as "Le Franc Archer" (lü-frä-kär-shä). The Free Shot.

Three-act Romantic opera. Book by Friedrich Kind. Produced, Berlin, June 18, 1821.

CHARACTERS AND THEIR CREATORS.

GRAF OTTOKAR.....Rubinstein, bar.

KUNO (koo'-nô),

*His chief forester*....Waner, bass.

KASPAR,

*A forester*....Heinrich Blume, bass.

MAX (mâx),

*A forester* (in Italian, Giulio),

Karl Stümer, tenor.

ZAMIEL (zäm-'ël'),

*A demon.*

A HERMIT.....Gern, bass.

KILLIAN,

*A peasant*.....Wiedemann, tenor.

AGATHE (ä'-gä-tě),

*Kuno's daughter,*

Frl. Karoline Seidler, sopr.

AMNCHEN (ên'-khên),

*Her friend,*

Frl. Johanna Eunike, sopr.

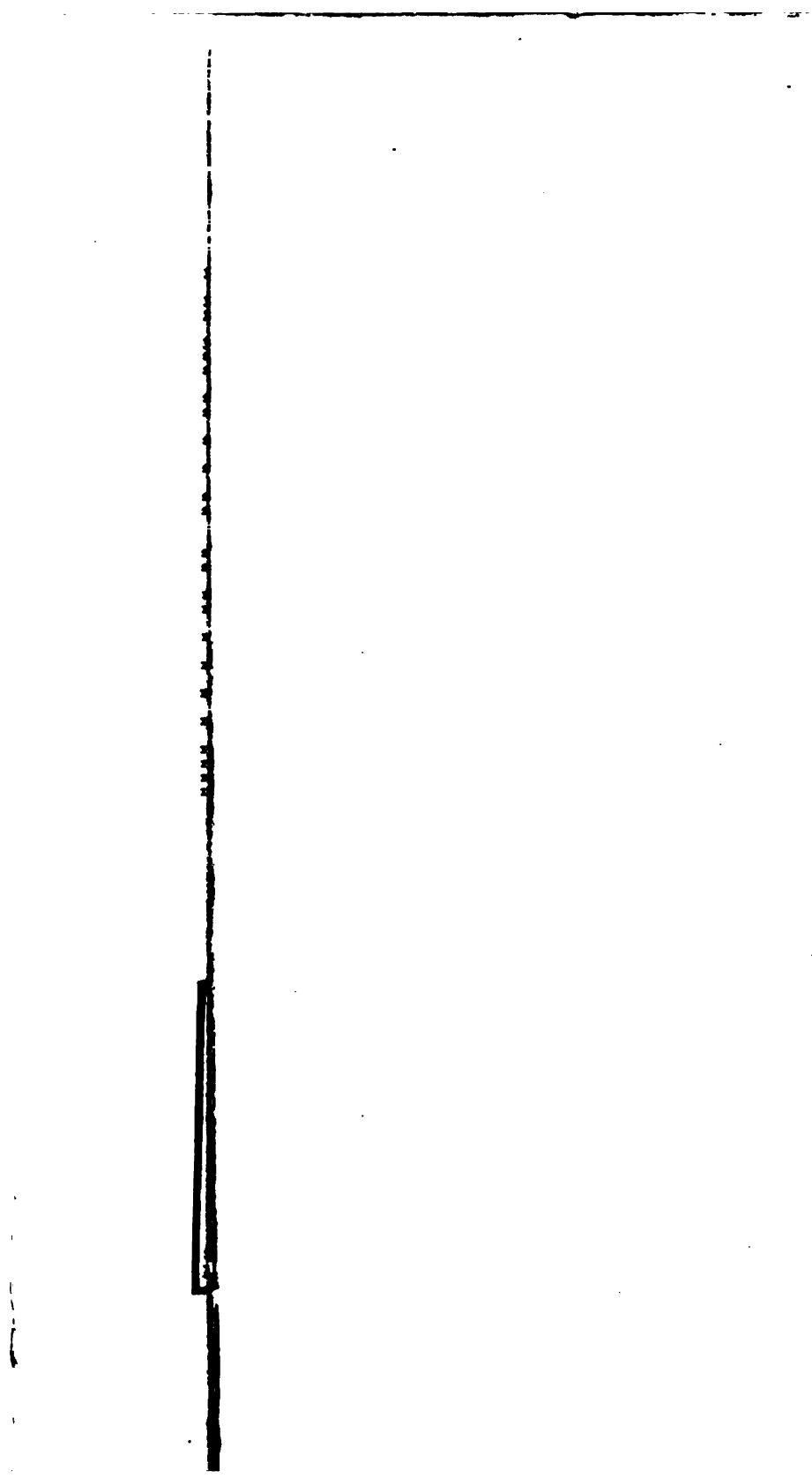
Act 1.—Scene. Before an inn. The peasants are congratulating Killian, the winner of a shooting-match; he taunts Max, who has lost. Kuno and Kaspar enter and learn of Max's humiliation. Kuno tells how his own grandfather was made head-ranger to the prince by a lucky shot that saved the life of a man bound to a stag; he will give his own daughter to the best marksman, and make him his successor. He hopes Max may win. Killian speaks of a certain enchantment with seven magic

bullets of which he has heard. A trio concerning the morrow's match is followed by a hunting chorus, and the men and women dance away. Max alone, bewails his recent bad luck and his fear of losing Agathe ("Durch die Waldes, etc."), while Zamiel, the demon, hovers about unseen. Kaspar appears and persuades Max to drink, singing a boisterous vine-song ("Hier im ird'schen Jammerthal"). He persuades the sceptical Max to shoot at an eagle almost invisible aloft; the eagle falls just as the clock strikes seven; Kaspar says that more of the magic bullets may be had, and after winning from Max a promise to meet him in the Wolf's Glen at midnight, he sings a song of diabolic triumph.

Act II.—Scene 1. A room in Kuno's house. Agathe preparing for her wedding is gloomy with foreboding; a picture had fallen from the wall and cut her forehead just as the clock struck seven. Aennchen teases her and sings a little ballad of a young lover ("Kommt ein schlanker Bursch gegangen"). But Agathe speaks of a hermit who frightened her with his prophecies. Aennchen goes, and Agathe leaning out into the moonlight has a blissful reverie ("Leise, leise, fromme Weise"). She sees her lover coming; he enters, and Aennchen returns. Max learns with dread that Agathe's forehead was cut by the picture just the moment he killed the eagle with the magic bullet. He tells her he must go to bring a slain stag from the Wolf's Glen, and in spite of her horror of the place he goes. Scene 2. The wild ravine of the Wolf's Glen. A chorus of invisible demons. Kaspar appears and summons Zamiel. The demon appears to him; he appeals to be released from his unholy compact—he is to die the next day; he offers as a bribe to Zamiel to bring a new victim who wishes the magic "free bullets." Zamiel accepts, saying that six of the bullets shall hit, but the seventh shall betray. Kaspar asks that the seventh may kill Agathe so that both her lover and her father shall go mad and fall in

Zamiel's power. Zamiel consents, saying, "Thou or he to-morrow must be mine." He vanishes. Max enters in much terror. They set about casting the bullets from unhallowed materials; as they count them an echo repeats their words. After the fifth, the demons cry out; after the sixth the echo cries "Beware," but Max summons Zamiel, who appears as the seventh is cast.

Act III.—Scene 1. Agathe's room. The bride is still sad and praying. Aennchen enters and Agathe tells of the fierce storm that raged at midnight; she dreamed she was a dove; a huntsman appeared; the dove vanished and an eagle fell dead. Aennchen tries to reassure her by telling comically a frightful dream her grandmother had, all caused by the family dog getting into her room. The bridesmaids appear and sing ("Wir winden dir den Jungfern Kranz"). When, however, the bridal garland is produced, it proves to be a funeral wreath; but she remembers in her gloom the roses left for her by the hermit and plucks up courage. Scene 2. The Forest. The Graf and others assembled. A Hunters' Chorus ("Was gleicht wohl auf Erden dem Jägervergnügen"). Kaspar watching from behind a tree. The match has taken place and the Graf accepts the victorious Max as Kuno's successor; he asks Max as a last test (this is his seventh shot) to bring down a white dove sitting about in the branches. Agathe's sudden absence is noted. Max calls on his last bullet to find its mark, and Kaspar invokes Zamiel. Agathe, standing near the tree where Kaspar hides, cries, "I am the dove!" She is stunned but is saved by the hermit's wreath; Kaspar is killed and dies cursing as Zamiel appears to him. Max confesses his league with Zamiel and the Graf banishes him in spite of the entreaties of all. The hermit appears, however, and pleads for him as it was his first sin; he suggests the abolition of the trial-shot, a year's penance for Max, and then his wedding to Agathe. The opera ends in rejoicing and religious fervour.





---

---

# Pictures

of

## ORCHESTRAL INSTRUMENTS

[See also the CHART OF PITCH AND OF COMPASSES]

---



### VIOLIN

Length,  $23\frac{1}{2}$  inches; length of bow,  $29\frac{1}{2}$  inches

The VIOLA is a larger size; length 26 inches, bow 28 inches



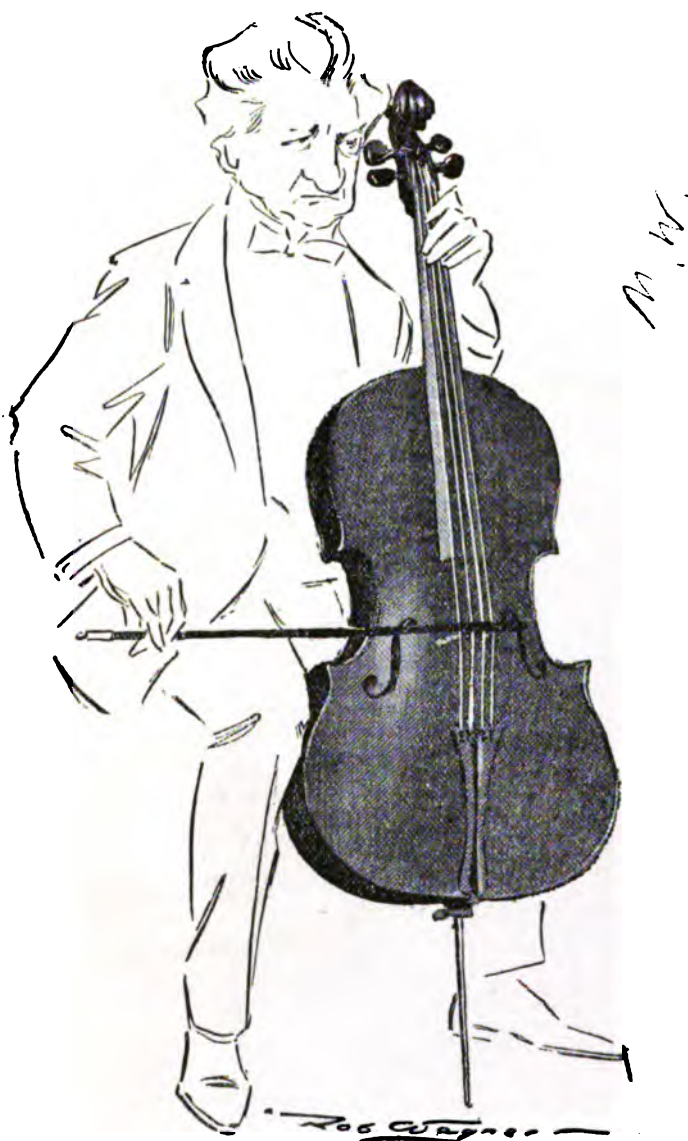
**FLUTE**

Length 2 feet 2½ inches. The PICCOLO is a smaller size



**TROMBONE**

Length 3 feet 9½ inches



**VIOLONCELLO OR 'CELLO**

Length over all, 3 feet 10 inches; bow, 2 feet 4 inches



**DOUBLE-BASS OR CONTRABASSO**  
6½ feet long; bow, 2 feet long



DOUBLE-ACTION HARP  
5 feet 8 inches in height



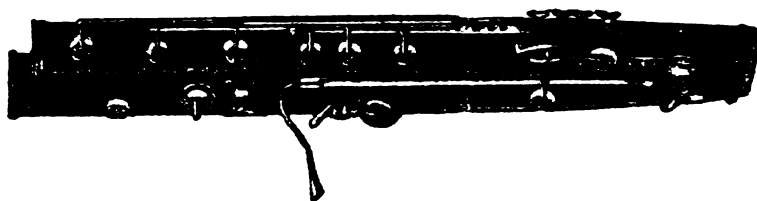
OBOE  
Length, 2 feet  $\frac{1}{2}$  inch



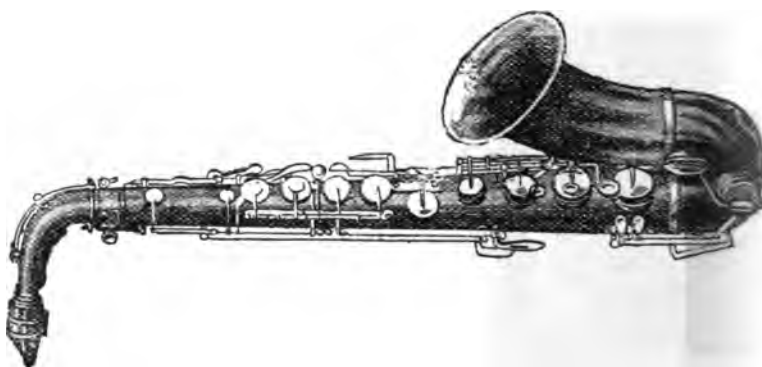
• **ENGLISH HORN or COR ANGLAIS**  
Length, 2 feet 11½ inches



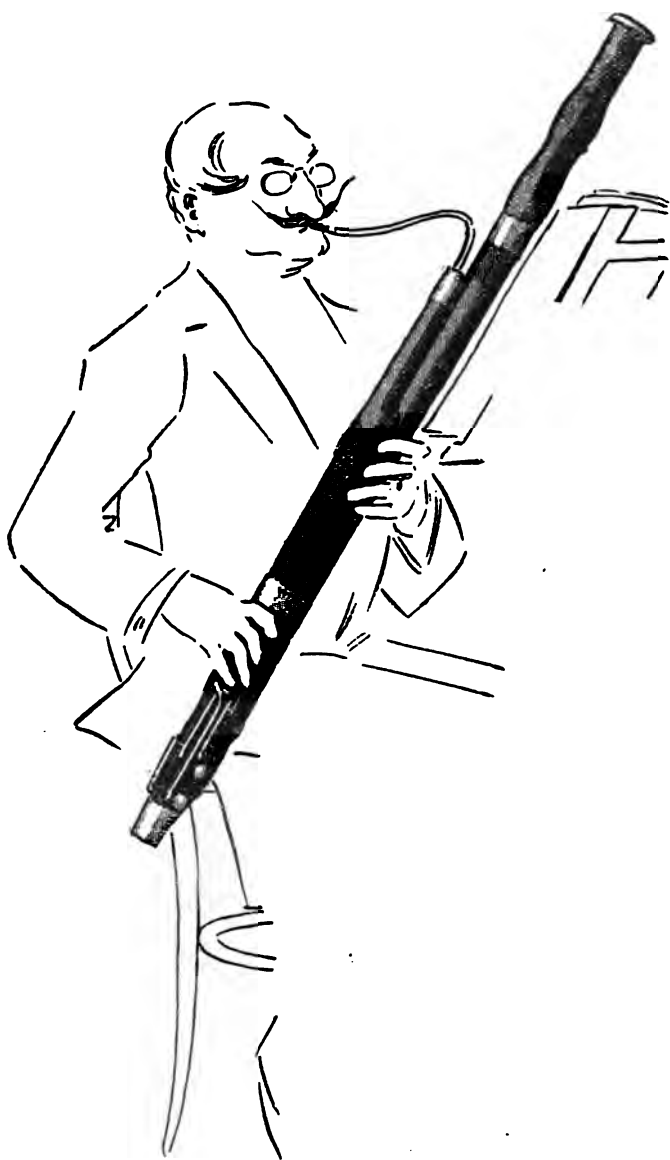
PICCOLO, OR OCTAVE FLUTE  
13 inches long



CONTRAFAGOTTO, OR DOUBLE-BASSOON  
4 feet  $3\frac{1}{2}$  inches long



ALTO SAXOPHONE  
15 $\frac{3}{4}$  inches long



**THE BASSOON**

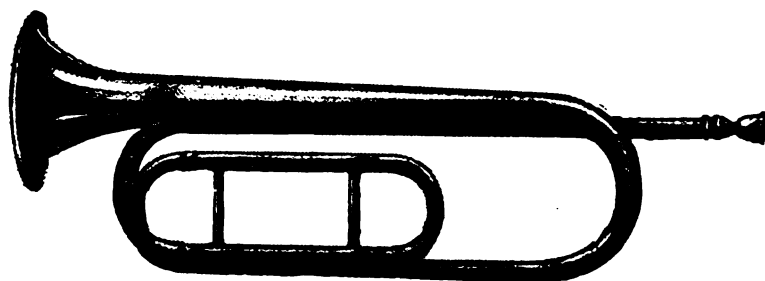
Length (of the main tube), 4 feet  $3\frac{1}{2}$  inches



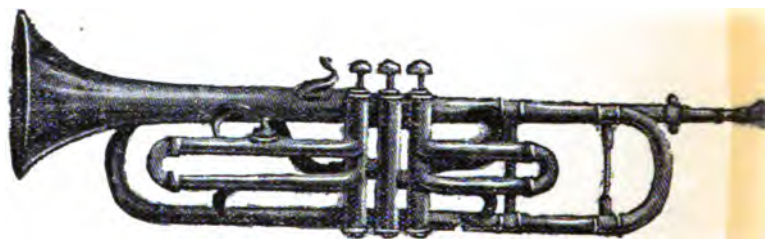
**CLARINET**  
Length, 2 feet 1 inch



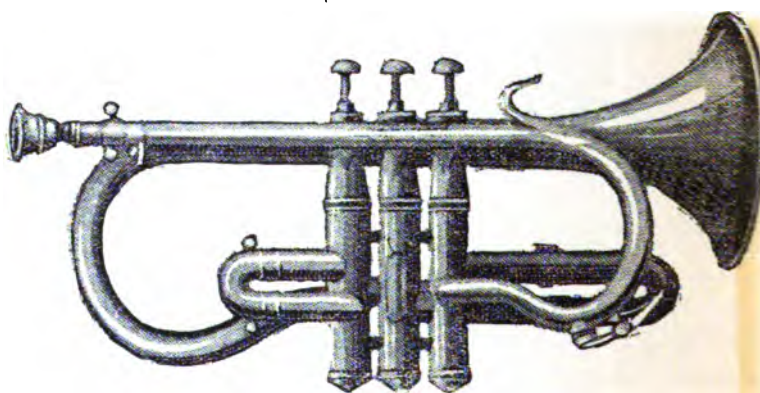
**BASS CLARINET**  
Length, 3 feet 1 inch



**NATURAL TRUMPET**  
22½ inches long



**VALVE TRUMPET**  
22½ inches long



**CORNET-À-PISTONS**  
13¾ inches long



Producing a "Stopped Tone" on  
THE FRENCH HORN  
Length (not of the whole tube), 1 foot  $10\frac{3}{4}$  inches



**BASS TUBA**

Length (not of the entire tube), 3 feet 3 inches



**KETTLE-DRUMS, OR TIMPANI**  
Diameters, 30 and 23 inches



---

*A*

TABLE *of* PRONUNCIATIONS

Giving the Code of Symbols used in this  
Book; and also a Guide to the Pronun-  
ciations of sixteen Languages, arranged  
in a novel Tabular Form by Letters

1. The first part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

	A	B	C
This top row gives the phonetic meaning of the letters and symbols <b>AS USED IN THIS BOOK.</b>	as used in this book: <i>ā</i> as in father; <i>â</i> as in fate; <i>ä</i> as in fat; <i>ān</i> and <i>ān</i> , see Note 1.	as in bob.	see <i>ch</i> , at end of the alphabet.
<b>ARABIAN</b> : very difficult even for sojourners among the people.	as in fat; before <i>r</i> as in far.	as in bob.	as in English; <i>ch</i> like German <i>ch</i> , see Note 3.
<b>BOHEMIAN</b> : See Note 4. In diphthongs the vowels are pronounced separately, as in Italian.	as <i>u</i> in fun; <i>ä</i> as in father.	as in bob.	<i>c</i> like <i>ts</i> , or German <i>s</i> ; <i>č</i> like <i>ch</i> in child.
<b>DANISH</b> : doubled vowels are simply prolonged.	as in father; <i>aa</i> as <i>a</i> in fall.	as in bob.	like Swedish <i>c</i> .
<b>DUTCH</b> : <i>e</i> in be and ge; <i>i</i> before <i>k</i> , <i>g</i> and <i>ng</i> ; and <i>y</i> in the suffix <i>lijk</i> are silent.	when short as in half; also before <i>ch</i> ; when open as in father: <i>aa</i> , <i>au</i> (see <i>ai</i> ), prolonged as in father.	beginning a syllable, as in bet; ending, as <i>ß</i> in trap.	only in foreign words; like <i>s</i> before <i>e</i> , <i>i</i> and <i>y</i> ; like <i>k</i> , otherwise.
<b>FLEMISH</b> : dead as a literary language, but of great historic importance.	<i>a</i> or <i>ä</i> , as in father or mica; <i>aa</i> or <i>ae</i> , the same prolonged.	as in bob.	like <i>k</i> ; <i>ch</i> like German <i>ch</i> .
<b>FRENCH</b> : a silent final consonant is usually sounded with the following word when that begins with a vowel. This is called liaison. French syllables have duration rather than accent; the tendency is, to give a slight stress to the final syllable. In this book accent is rarely marked.	as in fāt; <i>ä</i> as in father; see <i>ai</i> , <i>au</i> , and Note 1.	as in bob.	as <i>s</i> before <i>e</i> , <i>i</i> and <i>y</i> ; as <i>k</i> otherwise, except that <i>ç</i> is always <i>s</i> . See <i>ch</i> .
<b>GERMAN</b> : long words usually accent the first syllable most strongly, and give a lesser accent to one or more of the others.	as in father; <i>ä</i> , see Note 2; <i>ä</i> is sometimes spelled <i>ae</i> ; <i>ai</i> = <i>i</i> in bite; for <i>ä</i> and <i>au</i> , see <i>au</i> .	beginning a syllable, as in bet; ending a syllable, as <i>ß</i> in trap.	like <i>ts</i> in hats before <i>e</i> , <i>i</i> and <i>ä</i> ; like <i>k</i> before <i>a</i> , <i>o</i> and <i>u</i> ; <i>ch</i> . See Note 3.
<b>HUNGARIAN</b> : long and short vowels are so rather in duration than in sound. There are no silent letters and no accents.	as in what; <i>ä</i> is prolonged, as in father.	as in bob.	<i>cs</i> = <i>ch</i> in church; <i>cs</i> = <i>ts</i> , as in hats.
<b>ITALIAN</b> : doubled consonants are distinctly pronounced, as <i>fred-do</i> . Doubled vowels are also separately pronounced.	as in father and mica; <i>ä</i> as in far.	as in bob.	before <i>e</i> and <i>i</i> as <i>ch</i> in chime; <i>cc</i> before <i>e</i> and <i>i</i> = <i>tsch</i> , as wretched; <i>ch</i> = <i>k</i> .
<b>NORWEGIAN</b> :	<i>a</i> as in father; <i>aa</i> as <i>o</i> in no; <i>au</i> as <i>o</i> in no.	as in bob.	only in foreign words; as <i>s</i> before <i>e</i> , <i>i</i> and <i>y</i> ; as <i>k</i> otherwise.
<b>POLISH</b> : consonants strongly sounded are accented thus: <i>ś, ć, ź, ń, Ń, ś, ź, ń, ź</i> .	as in father; <i>g</i> as in ball.	as in bob.	<i>c</i> = <i>ts</i> , as in hats; <i>ch</i> = German <i>ch</i> ; <i>cz</i> = <i>ch</i> in church.
<b>PORTUGUESE</b> : a very difficult language; placed usually just back of the teeth. The nasal vowels are also unique. Note 5.	as in father; when two <i>a</i> s occur in a word the first is more like <i>a</i> in fat; <i>ä</i> , see Note 5.	nearly as in bob; but softer.	like <i>s</i> before <i>e</i> , <i>i</i> and <i>y</i> ; like <i>k</i> otherwise; <i>ç</i> always like <i>s</i> ; in <i>cc</i> the first <i>c</i> is like <i>k</i> , the second is determined by the following letter.
<b>RUSSIAN</b> : has 36 letters, including 12 vowels. It is usually written phonetically in German pronunciation as follows:	when accented, as in father; unaccented, as in bat; at the beginning, as <i>ya</i> in yacht; if unaccented, as in yank.	this letter resembling our <i>f</i> is pronounced <i>v</i> , as in vane, or <i>ʃ</i> , as in foe; the equivalent of our <i>ß</i> sounds as <i>ß</i> or <i>ʃ</i> in bet or trap.	as in cent or zone; <i>ch</i> = German <i>ch</i> at the end; at the beginning, as in chest.
<b>SPANISH</b> : a language of ideal regularity and precision; all vowels are separately pronounced.	as in father or in hat; <i>ä</i> as in father.	like <i>v</i> in very.	before <i>e</i> or <i>i</i> , as <i>th</i> in think; otherwise as <i>k</i> ; <i>ch</i> as in church; <i>cs</i> as <i>qs</i> in quart.
<b>SWEDISH</b> :	as in father or in mica; <i>ä</i> as <i>o</i> in go, when long; when short, as <i>a</i> in what; <i>ä</i> as in hare.	as in bob.	before <i>e</i> , <i>i</i> or <i>y</i> , as in cent; otherwise as in cash; <i>ch</i> = <i>k</i> , except in foreign words.
<b>WELSH</b> : all vowel combinations are separately pronounced; the letter <i>w</i> = <i>oo</i> in moon.	as in fat; <i>ä</i> as in dare.	as in bob.	always like <i>k</i> ; <i>ch</i> = German <i>ch</i> , see Note 3.

D	E	F	G
as in deed; <i>dā</i> as <i>th</i> in these; <i>dj</i> as in adjoin.	<i>z</i> as in bean; <i>z</i> as in pet—at the end of words almost like <i>z</i> .	as in fife.	as in gig.
soft like Italian <i>d</i> .	as in prey; <i>z</i> as in pet.	as in fife.	as in gig.
as in deed. For <i>d'</i> , <i>dē</i> and <i>dī</i> , see Note 4.	as in pet; <i>z</i> as in ere; <i>z</i> = <i>ya</i> , as in beatitude. See also Note 4.	as in fife.	as in gig.
beginning a syllable as in date; ending as <i>th</i> in bathe; after <i>t</i> , <i>n</i> , and <i>r</i> , silent; <i>ds</i> = <i>ss</i> in hiss.	as in prey and there; <i>zj</i> like <i>i</i> in bite.	as in fife.	as in gig; after <i>e</i> or <i>ə</i> like <i>y</i> in yoke; between vowels often mute.
at the beginning of syllables as in date; at the end as <i>t</i> in hot.	when short as in met; when open as in prey; <i>ee</i> simply prolongs the sound; see also <i>eu</i> .	as in fife; <i>f</i> as in flow; <i>fr</i> as in fresh.	like German <i>f</i> ; <i>ng</i> as in locking.
like German <i>d</i> and <i>dt</i> .	<i>e</i> or <i>ē</i> as in pet; <i>eu</i> like French <i>eu</i> ; <i>e</i> after a vowel usually simply prolongs it; <i>ee</i> = <i>s</i> in fate or as in seen; see <i>eu</i> .	as in fife.	as German <i>g</i> , very guttural.
at the beginning or in the middle as <i>d</i> in deadlock; usually silent at the end of the word; in liaison it becomes <i>t</i> .	as <i>e</i> in father or <i>n</i> in cut; as a final syllable generally silent; <i>ē</i> as in prey when it has stress, otherwise as in pet; <i>ē</i> as <i>ai</i> in fair; <i>z</i> as in pet; see <i>ei</i> , <i>d</i> , <i>s</i> , <i>t</i> , <i>x</i> , <i>r</i> .	as in fife, not silent at the ends of words, except in cleft; in liaison it becomes <i>v</i> .	as in gate except before <i>e</i> , <i>i</i> and <i>y</i> , then as <i>s</i> in pleasure (marked here as <i>sk</i> ); silent when final, becoming <i>t</i> in liaison; <i>gn</i> as <i>ni</i> in minion.
beginning a syllable as in date; ending a syllable as <i>t</i> in hat; <i>dt</i> = <i>t</i> in hat.	when long as in prey; when short as in pet; <i>ei</i> = <i>i</i> in right; see <i>eu</i> .	as in fife.	at the beginning of a syllable as in gate, but softer; at the end, see Note 3; <i>ng</i> when final vanishes in a faint <i>k</i> sound as sang = zangk.
as in deed; <i>dj</i> same as <i>'gy</i> ; <i>djs</i> = <i>j</i> in judge.	before <i>w</i> or a sharp consonant as in fat; otherwise as <i>e</i> in ten; <i>ē</i> as in prey.	as in fife.	as in gig; <i>gy</i> = <i>d</i> in due (m: doo); <i>gy</i> = <i>gy</i> or <i>d'</i> <i>a</i> .
as in deed, but softer and more palatal.	as in prey when long; when short as in pet; <i>z</i> as in pet.	as in fife.	before <i>e</i> and <i>i</i> as in gem; <i>gy</i> as <i>dj</i> in adjoin; <i>gh</i> = <i>z</i> ; like <i>h</i> in million; <i>gn</i> = <i>ny</i> or <i>ni</i> in opinion; <i>gn</i> = <i>gn</i> ; <i>gn</i> = <i>gn</i> .
as in deed.	as in prey; but when final as <i>z</i> in father.	as in fife.	as in gig, but before <i>j</i> and <i>y</i> as <i>y</i> in yoke.
as in deed; <i>ds</i> as in adse; <i>dz</i> as <i>dge</i> in judge.	<i>e</i> as in met; <i>g</i> = French in, see Note 1; <i>z</i> = <i>s</i> as in pate.	as in fife.	as in gig.
as in deed.	<i>e</i> and <i>ē</i> usually as in prey; <i>z</i> has a curious closed sound.	as in fife.	as in gate; but before <i>e</i> , <i>i</i> and <i>y</i> as in gem.
as in deed.	at the beginning of words = <i>yo</i> in yolk if accented; if unaccented as <i>ye</i> in yesterday; otherwise as <i>e</i> in pet.	usually represented by the German <i>v</i> or <i>w</i> .	at the beginning usually as in go; sometimes at the beginning, always at the end as German <i>ch</i> ; see Note 2.
much like <i>th</i> in those (marked in this book by <i>dh</i> ); when two <i>ds</i> occur in a word, only the second has this sound, the first as in date.	as in prey when long; when short as in pet; <i>z</i> as in prey or pet.	as in fife.	as in gate; but before <i>e</i> and <i>i</i> as a very harsh <i>k</i> in hate; <i>gwe</i> = <i>ga</i> as in gate, <i>gwi</i> = <i>ge</i> as in gear; <i>gn</i> as in ignite; <i>gl</i> as in glow.
as in deed, but silent in <i>ndn</i> and <i>nds</i> and before <i>j</i> or <i>t</i> .	as in film when long; when short as in pet; <i>er</i> as <i>ar</i> in bare.	as in fit at the beginning of syllables or after a short vowel; at end of syllable like <i>v</i> in slave; before <i>v</i> silent.	as in gate; before <i>d</i> , <i>e</i> , <i>i</i> , <i>ə</i> , <i>y</i> and after <i>t</i> and <i>r</i> , like <i>y</i> in yoke; silent before <i>j</i> ; <i>gn</i> = <i>ng</i> in sing.
as in date; <i>dd</i> as <i>th</i> in these.	as in pet; <i>z</i> as in bean.	like <i>v</i> in revive; <i>ff</i> like <i>f</i> in off.	as in gate; <i>ng</i> as in wrong.

phonetic meaning of the letters and symbols AS USED IN THIS BOOK.	<b>H</b> as in hate.	<b>I</b> <i>i</i> as in fight; <i>i</i> as in pin.	<b>J</b> as in jug.	<b>K</b> as in kick; <i>kh</i> = German <i>ch</i> or <i>g</i> ; see Note 3.
<b>BARBARIAN :</b>	strongly aspirated at end or begin- ning of a word.	as in pin; <i>i</i> as in bird.	as in jug.	strongly guttural.
<b>BOHEMIAN :</b>	as in hate.	as in pin; <i>i</i> as in machine.	like <i>y</i> in yes; after vowels it prolongs their sounds somewhat as <i>y</i> in day, whey, etc.	as in kick.
<b>DANISH :</b>	as in hate but silent before <i>j</i> and <i>v</i> .	as in machine; after <i>a</i> , <i>e</i> , <i>o</i> , <i>ö</i> , and <i>u</i> like <i>y</i> in yoke.	even with vowels <i>a</i> / <i>j</i> , <i>o</i> / <i>j</i> , like <i>y</i> in yoke.	as in kick.
<b>DUTCH :</b>	as in hate.	when short as in pin; when open as <i>e</i> in rely; <i>ie</i> prolongs the open sound only before <i>r</i> , otherwise as <i>e</i> in rely; <i>ij</i> same as <i>ei</i> .	as <i>y</i> in yoke.	as in kick; <i>ks</i> = <i>x</i> in <i>fix</i> ; <i>kw</i> = <i>gn</i> in quart.
<b>HEBREW :</b>	as in hate.	<i>i</i> or <i>l</i> as in pin; <i>sh</i> or <i>ie</i> the same prolonged; <i>ien</i> sounds like <i>z-sh</i> .	as <i>y</i> in yoke.	as in kick; <i>ks</i> = <i>x</i> in <i>fix</i> .
<b>FRENCH :</b>	always silent.	as in pin, see <i>ei</i> , <i>oi</i> ; <i>i</i> as <i>i</i> in machine, but see <i>ai</i> .	as <i>s</i> in measure (marked in this book as <i>sk</i> ).	as in kick.
<b>GERMAN :</b>	as in hate.	as in machine; <i>ie</i> as in believe.	as <i>y</i> in yoke.	as in kick.
<b>HUNGARIAN :</b>	as in hate.	as the quick <i>e</i> in rely; <i>i</i> as in machine.	as <i>y</i> in yoke; <i>ij</i> as <i>y</i> in paying.	as in kick.
<b>ITALIAN :</b>	silent; after <i>c</i> or <i>g</i> it has simply a hardening ef- fect.	as in machine, but when short as in pin; at the beginning of words like <i>y</i> in yoke.	same as <i>i</i> ; at the begin- ning of words like <i>y</i> in yoke; as a vowel like <i>i</i> in machine.	.....
<b>NORWEGIAN :</b>	as in hate.	as in machine; at the begin- ning as <i>y</i> in yoke.	as in yoke.	as in kick; before <i>i</i> and <i>y</i> like <i>k</i> ; <i>kv</i> = <i>gn</i> in quarter.
<b>POLISH :</b>	as in hate; see <i>c</i> , <i>i</i> and <i>u</i> .	<i>i</i> as in machine; after a con- sonant it has the effect of the imaginary <i>y</i> in due (not doo); <i>iu</i> = <i>u</i> in gun.	as <i>y</i> in yoke.	as in kick.
<b>PORTUGUESE :</b>	silent.	as in machine.	as in jug.	only in foreign words, as in kick.
<b>RUSSIAN :</b>	used only in a few native words, and in foreign derivations.	as in machine, but well back in the throat; after labials ( <i>b</i> , <i>f</i> , <i>m</i> , <i>p</i> and <i>v</i> ) as <i>i</i> in pin.	as <i>y</i> in yet.	as in kick; before <i>k</i> , <i>t</i> and <i>ch</i> softly as in German <i>ch</i> .
<b>SPANISH :</b>	usually silent or very slight; see <i>c</i> .	as in machine when long; when short as in pin; <i>i</i> as in machine.	as a very harsh <i>k</i> in hate; almost like German <i>ch</i> .	.....
<b>SWEDISH :</b>	as in hate; silent before <i>j</i> or <i>v</i> .	as in machine.	as <i>y</i> in yoke.	as in kick but before <i>k</i> , <i>e</i> , <i>i</i> , <i>ö</i> and <i>y</i> in the same syllable like <i>ch</i> .
<b>WELSH :</b>	as in hate.	as in machine.	.....	as in kick.

L as in lull.	M as in mum.	N as in nun; <i>n</i> , see Note 1.	O <i>o</i> as in note; <i>oi</i> as in noise; <i>oo</i> as in moon or foot; <i>o</i> as in wrong; <i>ow</i> as in cow; <i>ou</i> , see Note 1.	P as in pop.
as in lull.	as in mum.	as in nun.	as in note; <i>o</i> = German <i>o</i> , see Note 2.	as in pop.
as in lull.	as in mum.	as in nun; <i>n</i> as in cañon.	as in note; <i>o</i> as in wrong.	as in pop.
as in lull.	as in mum.	as in nun.	when open as in bother; when closed as in move; <i>o</i> = French <i>ou</i> closed as in <i>pour</i> ; <i>o</i> = the same open as in <i>cœur</i> ; see Note 2.	as in pop.
as in lull, but when fol- lowed by another con- sonant a short <i>e</i> is in- terpolated, as if elk were spelt elek.	as in mum.	as in nun.	as in bother when short, when long as in over; <i>oo</i> = <i>o</i> in over; <i>ooi</i> = <i>o</i> in over fol- lowed by <i>i</i> in pin; see <i>oe</i> .	as in pop; <i>ph</i> = <i>f</i> .
as in lull.	as in mum.	as in nun.	<i>o</i> as in note or not; <i>oo</i> or <i>oe</i> usually the same prolonged, sometimes like <i>was</i> in <i>was</i> , <i>oei</i> or <i>oey</i> as <i>o-e</i> .	as in pop.
as in lily, <i>l</i> sometimes <i>l</i> (called "l mouillé") is liquid, as <i>y</i> in yoke or paying.	at the beginning, as in mate. See Note 1.	at the beginning, as in name. See Note 1.	as in not; often almost as <i>o</i> in nut; <i>o</i> as in note; see <i>oi</i> .	at the beginning and middle, as in paper; <i>ph</i> = almost <i>pw</i> ; <i>ph</i> = <i>f</i> ; silent when final.
as in lull.	as in mum.	as in nun.	as in wrong; <i>o</i> see Note 2; <i>o</i> is sometimes spelled <i>oe</i> .	as in pop.
as in late; <i>u</i> or <i>ly</i> = <i>y</i> in paying.	as in mum.	as in nun; <i>ny</i> = <i>n</i> as in new (not <i>noo</i> ); <i>ny</i> = <i>nyny</i> , or <i>n'</i> <i>n'</i> .	<i>o</i> as in note; <i>o</i> is prolonged as in slow; <i>o</i> = French <i>ou</i> ; <i>o</i> or <i>o</i> = German long <i>o</i> .	as in pop.
as in lull; see <i>g</i> .	as in mum.	as in nun; see <i>g</i> .	as in note; <i>o</i> as in wrong.	as in pop.
as in lull.	as in mum.	as in nun.	as <i>n</i> in full, but often as <i>o</i> in note or not; <i>oe</i> = <i>o</i> in sale; <i>o</i> like French <i>ou</i> long or short.	as in pop.
as in lull; <i>l</i> is sounded by closing the teeth on the tip of the tongue as <i>l</i> is pronounced.	as in mum.	as in nun.	<i>o</i> as in note; <i>o</i> is between note and move.	as in pop.
as in lull; <i>lk</i> like <i>ll</i> in million.	as in meet, but at end of syllables or after <i>e</i> , like French nasal <i>n</i> . See Note 1.	as in note; but at end of syllables or after <i>e</i> , like French nasal <i>n</i> , see Note 1; <i>nk</i> = <i>ni</i> in minion.	as in note or in not; <i>o</i> see Note 5.	as in pop; <i>ph</i> = <i>f</i> .
as in lull; before <i>a</i> or <i>o</i> , as <i>u</i> in collar.	as in mum.	as in nun.	as in not.	as in pop.
as in look; <i>ll</i> like <i>ll</i> in billiards.	as in mum.	as in nun; <i>n</i> divides into <i>ny</i> as <i>ni</i> in min- ion, thus cañon = canyon.	when long as in note; when short <i>o</i> as in not; <i>o</i> as in note.	as in pop; silent before <i>s</i> , <i>n</i> and <i>l</i> .
as in lull, but usually silent before <i>j</i> .	as in mum.	as in nun; <i>gn</i> = <i>ng</i> in sing.	as in move or not, according to complex rules; <i>o</i> = Ger- man <i>o</i>	as in pop.
as in look; <i>ll</i> has a curi- ous mingling of <i>lk</i> and <i>l</i>	as in mum.	as in nun.	as in gone; <i>o</i> as in bone; the sound <i>oe</i> is represented by <i>w</i> .	as in pop; <i>ph</i> = <i>f</i> .

Phonetic meaning of the letters and symbols AS USED IN THIS BOOK.	Q	R as in roar.	S as in sense.	T as in tot; <i>th</i> as in think.
<b>ARABIAN :</b>	.....	as in roar.	as in sis; <i>ss</i> strongly hissed; <i>sh</i> as in show.	strongly palatal.
<b>BOHEMIAN :</b>	as <i>qu</i> in quart.	as in roar; <i>ř</i> = <i>řsh</i> or <i>řsh</i> as in "for sure," thus Dvůr-ák is dvůr-zhák.	<i>s</i> as in sis; <i>ř</i> as <i>sh</i> in show.	as in tot; see also Note 4.
<b>DANISH :</b>	<i>qv</i> = <i>qu</i> in quart.	as in roar.	as in sense; <i>ski</i> or <i>sky</i> as in skim.	as in tot.
<b>DUTCH :</b>	<i>qu</i> as in quart.	as in hurry.	sharply as in sense; <i>sj</i> = <i>sh</i> in show; see <i>sch</i> .	after a hard vowel it is soft as in note, otherwise as in hot.
<b>FLEMISH :</b>	<i>qu</i> as in quart.	as in roar.	as in suppose.	as in tot; <i>dt</i> as <i>t</i> in hat.
<b>FRENCH :</b>	<i>qu</i> always as <i>k</i> in kick; <i>qg</i> as <i>k</i> .	commonly rolled on the back of the tongue; in Paris almost like <i>w</i> in bower; as a final letter it is sounded except after <i>e</i> ; <i>er</i> = <i>a</i> in sale.	as in suppose; when final it is silent except in proper names; in liaison it becomes <i>s</i> .	as <i>t</i> in tub; like <i>s</i> in such suffixes as -tion; almost always silent when final: <i>et</i> = <i>a</i> in sale.
<b>GERMAN :</b>	<i>qu</i> as <i>k</i> or <i>kw</i> ; thus quart = k'vārt.	usually rolled and always strongly sounded.	beginning a syllable before a vowel usually as <i>s</i> in zone; as the end of a syllable as in this; <i>sp</i> and <i>st</i> = <i>shp</i> and <i>shst</i> ; <i>sch</i> = <i>sh</i> .	as in tot; <i>th</i> = <i>t</i> in hat.
<b>HUNGARIAN :</b>	.....	always trilled.	as <i>sh</i> in show; <i>sz</i> = <i>sh</i> .	as in tot; <i>ty</i> strongly as <i>t</i> in tube; <i>ty</i> = <i>ty' ty'</i> or <i>t' t'</i> ; <i>ts</i> = <i>ch</i> .
<b>ITALIAN :</b>	<i>qu</i> as in quart.	usually trilled.	as in suppose; <i>sc</i> = <i>shā</i> ; <i>sci</i> = <i>shē</i> ; <i>sch</i> = <i>sh</i> .	as in tot; <i>ti</i> usually = <i>tsi</i> .
<b>NORWEGIAN :</b>	<i>qu</i> as in quart.	as in hurry.	as in sis; <i>ski</i> = <i>sh</i> in show.	as in tot.
<b>POLISH :</b>	.....	as in roar; <i>rx</i> = French <i>r</i> or <i>s</i> in measure.	as in sense; <i>sz</i> = <i>sh</i> in show.	as in tot.
<b>PORTUGUESE :</b>	<i>qua</i> as in quart; before <i>e</i> or <i>i</i> , <i>qu</i> is like <i>k</i> .	as in roar and hurry.	as in suppose; having the <i>s</i> sound between vowels.	as in tot.
<b>RUSSIAN :</b>	.....	with a burr as <i>rr</i> in worry.	as in sense; <i>sh</i> as in show; <i>shi</i> = <i>shk</i> ; <i>ss</i> = <i>sh</i> .	as in tot; <i>ts</i> beginning or ending as in hats: <i>tsh</i> as <i>shch</i> in <i>washch-urn</i> .
<b>SPANISH :</b>	<i>qu</i> as <i>k</i> in kick.	as in roar.	as in sense.	as in tot.
<b>SWEDISH :</b>	<i>qv</i> = <i>k</i> in kin.	as in hurry.	as in sense; <i>sh</i> , <i>ty</i> , and <i>sty</i> all = <i>sh</i> in show.	as in tot; <i>ty</i> = <i>ch</i> in church; but if followed by <i>a</i> or <i>e</i> = <i>ts</i> in hats; <i>th</i> = <i>t</i> in tot.
<b>WELSH :</b>	.....	as in roar.	as in sense.	as in tot; <i>th</i> as in think.

U ø always with the sound of you; œ, see Note 2.	V as in revive.	W as in will.	X as in fix.	Y as in yoke.
as in full.	as in revive.	as in will.	.....	as in why.
as in full; œ or œ, as in rule.	as in revive.	as in will; w is silent before s and another con- sonant, as wasd.	as in fix.	as i in pin; f as i in ma- chine.
as in rule or full.	as in revive; silent after / and r.	only in foreign words.	as in xebec.	Like s in fur.
when short, as in cut; when long, as in rule; œw as œ in moon.	at the beginning, as in vote; at the end, as f in off.	as in will.	as in fix.	as in why.
Like a short German ø, see Note 2: œw or œw, the same prolonged; see œi.	as in revive.	as in will.	as in fix.	Like i in machine; some- times nasal like French in, see Note 1; see œi.
see Note 2.	as in revive.	in foreign words only, and sounded like v in vote; wœ sounded as w in was.	as in fix or exile; silent when final; becoming s in lia- ison.	when alone or when a con- sonant precedes or follows it, as e in bean. When it lies between two vowels it may be said to be divided into two sounds. After an a or e it is sounded like z in pet followed by y in yoke (thus rayon becomes rè-yôh); with an o it sounds like œd in was fol- lowed by y, as in yoke (thus joyeux becomes shwœ-yô); with a it be- comes z - y' (thus appé- ant becomes æp-pwè-yân).
as œ in moon or foot; ø (sometimes spelled œe), see Note 2.	like f in life.	like v in revive, but with a soft trace also of the w in was.	as in fix, even at the beginning of a syllable.	as e in bean, sometimes like ø; see Note 2.
œ as in pull; ø as in rule; ø = French œ; œ or œ the same prolonged.	as in revive.	.....	.....	see g, l, œ and t.
as in rule; œ as in full.	as in revive.	.....	.....	.....
as in rule.	as in revive; kv = qu in quart.	.....	as in fix.	like French œ.
as in rule; preceded by i it is the French œ.	.....	as v in revive.	as in fix.	y' = e in bean.
as in rule; œ, see Note 5.	as in revive.	.....	after e, as in vex; otherwise as œ in show.	as i in machine.
as in due, or as œ in moon; except in words of French or German origin, then as French œ.	as f in far or off.	as f in far or off.	.....	same as Russian i.
as in rule, when long; when short, as in full; ø as in rule or full; œw = was in wait.	as in revive.	.....	as in fix; even at the beginning; in some proper names as œ in babe.	as i in machine.
as in rule; or in full.	as in revive.	like v in revive.	.....	like French œ; see Note 2.
a little broader than i in this; œ = œ in seen.	.....	sounded like œ in moon.	.....	as œ in turn; at the end of a syllable as in pretty.

Phonetic meaning of the letters and symbols AS USED IN THIS BOOK.	Z as in zone and buzz.	Æ	AI	AU	EUA
ARABIAN :	as in zone.	.....	.....	.....	.....
BOHEMIAN :	as in zone; <i>ÿ</i> as in azure.	.....	.....	.....	.....
DANISH :	only in foreign words, then like <i>s</i> in sis.	like <i>ai</i> both in sail and in said.	like <i>i</i> in bite.	as <i>ow</i> in cow.	.....
DUTCH :	as in zone.	.....	<i>ai</i> combines <i>a</i> in father with a quick <i>i</i> in meet, almost like <i>y</i> in why.	combines <i>a</i> in fat with <i>oo</i> in moon; sharper than <i>ow</i> in cow.	.....
FLEMISH :	as in zone; often used interchangeable with <i>s</i> .	same as <i>aa</i> = <i>a</i> prolonged; <i>ai</i> or <i>ay</i> = <i>ai</i> prolonged.	<i>ai</i> and <i>ay</i> as <i>ai</i> in said; <i>ai</i> or <i>ay</i> the same prolonged.	.....	.....
FRENCH :	as in zone.	.....	<i>ai</i> , <i>ai</i> , <i>ay</i> as <i>e</i> in pet.	as <i>e</i> in zone.	as <i>e</i> in zone.
GERMAN :	like <i>ts</i> in hats, even at the beginning of a syllable.	only another spelling of <i>ä</i> . See Note 2.	like <i>i</i> in bite.	as <i>ow</i> in cow; <i>äu</i> almost like <i>i</i> in bite (actually <i>ai</i> — <i>ä</i> ).	.....
HUNGARIAN :	as in zone; <i>sz</i> , see <i>d</i> .	.....	.....	.....	.....
ITALIAN :	<i>s</i> as <i>ts</i> in hats; <i>ss</i> as <i>ds</i> in Windsor.	in vowel combinations the vowels are always separately pronounced in Italian.	.....	.....	.....
NORWEGIAN :	like <i>ts</i> in hats.	.....	.....	like <i>e</i> in note.	.....
POLISH :	as in zone; <i>ś</i> = <i>s</i> in measure; <i>sz</i> = <i>g</i> preceded by a buzz.	.....	.....	.....	.....
PORTUGUESE :	as in zone; but at the end of syllables like <i>s</i> in this.	.....	.....	.....	.....
RUSSIAN :	as German <i>s</i> = <i>ts</i> ; or as French <i>s</i> = <i>g</i> in menagerie.	same	as	German	diphthongs.
SPANISH :	as <i>th</i> in think.	.....	.....	.....	.....
SWEDISH :	like <i>s</i> in sis.	.....	.....	.....	.....
WELSH :	.....	.....	.....	.....	.....

EI	EU	IE	OE	OI as in noise.	OU
combines <i>e</i> in met with <i>i</i> in pin; in the suffix heid = <i>e</i> in fate.	same as German short <i>ä</i> , see Note 2; <i>eu</i> = <i>a</i> in fate, with a whispered <i>v</i> after it.	see <i>i</i> ; <i>ieu</i> = <i>a</i> in fate, with a soft <i>w</i> after it.	same as <i>oo</i> in moon; <i>oi</i> = <i>oo</i> followed by a short <i>i</i> .		combines <i>e</i> in met with <i>s</i> in race; softer than, but often confused with, <i>au</i> .
	same as French <i>eu</i> ; <i>œu</i> the same prolonged.		as <i>oo</i> in moon; sometimes a simple prolonged <i>ö</i> ; or like <i>wa</i> in was; <i>oi</i> or <i>oey</i> = <i>wæ</i> .		
as <i>i</i> in pet.	like <i>e</i> in father when short; when long, the same sound prolonged; it lies between <i>e</i> in pet and <i>u</i> in cut, and resembles German <i>ä</i> . See Note 2.		<i>oe</i> = <i>wa</i> in was; <i>œu</i> like <i>eu</i> .	<i>oi</i> or <i>oy</i> = <i>wa</i> in was; <i>oin</i> = <i>w</i> followed by the nasal in. See Note 1.	<i>ou</i> = <i>oo</i> in boot; <i>oun</i> = <i>oin</i> ; see <i>oi</i> and Note 1.
like <i>i</i> in bite.	almost like <i>i</i> in bite with a hint of <i>oi</i> in noise.	as in believe.	only another spelling of <i>ä</i> . See Note 2.		
			like <i>a</i> in sale.		
					almost as <i>o</i> in note.
same	as	the	German	diph-	thong.

BOUND

FEB 6 1936

UNIVERSITY OF MICHIGAN  
LIBRARY

